

"The Stage and Stage Children," by Blanche Bates

THE

NEW

YORK

DRAMATIC MIRROR



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THE DRAMATIC MIRROR
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Elevating the Stage

NOT INFREQUENTLY one hears persons glibly pointing out the desirability of elevating the stage, and the phrase salutes the ear as an agreeable Chautauqua-like suggestion that may be swallowed whole. The assumption is that others have thought it out beforehand and that nobody else needs bother much as to the precise meaning of the alluring figure. Elevation seems to be an estimable quality in the abstract; consequently its concrete application to the stage or to edifices or to the thousand and one other things that may be conceived of as admitting such an application, may unhesitatingly be accepted without pausing to wonder if elevation ever ceases to be a virtue and becomes a futility.

Probably the stage will never be elevated into futility, for futilities do not survive in this work-a-day commercial world. Possibly that natural law in the spiritual world may explain why various well-meant attempts at theatrical reformation have died an early death.

First of all, however, it behooves one to attempt the prosaic task of defining the significance of the term "elevation." Nor is it to be expected that any two persons will formulate definitions coincident in all particulars. Every man has his own code of morals, with its own peculiarities to fit his disposition; and these peculiarities doubtless lend the code its human beauty, just as the quirks in the grain enhance the beauty of polished wood. So, perhaps, the very divergence of opinion will give definitions interest and individuality, if not practical utility.

Broadly speaking, elevation may be referred to the ancient trinity—truth, beauty, and morality. In reverse order, we may progress morally, artistically, and intellectually. Such are the potential paths of reformation.

There must arise not only a method for advance, but a subject. What is the specific thing to be elevated? The plays? the players? the environment? To avoid partiality, we may choose to ennoble all three.

Having picked up a handful of clay and placed it on a particular wheel, we are confronted by the difficulty of selecting the pattern into which it shall be molded. For example, who is going to settle upon the themes fit from dramatic discussion? Who shall assert that our moral conventions surpass those of the Elizabethan days? or even of the Restoration period? Our conventions please us better, of course; but does that end the argument? The much vaunted honor of the Anglo-Saxon is a synonym for stupidity in Arabia. Who has the colossal conceit to stand forth and say that his own little notion should be imposed upon the earth as an infallible and eternal truth? Can other men reach Paradise only by clinging to his coat tails? Humility is a far more divine attribute than we Americans are won't to consider it. A man should prescribe for himself; but if there ever was any scheme of creation designed by an omnipotent force, it never gave one man the right to exercise power over a neighbor. In the final analysis, every person is privileged to produce, to enact, to see whatsoever manner of play he will.

If that sounds Utopian, ideal, unpracticable, reduce the argument to the chilliest of statistics. Everybody knows that crime absolutely cannot be legislated out of existence, for the absurdly simple reason that the inclination toward crime remains turbulent in criminal breasts. People do what they wish either openly or clandestinely. The only way to eradicate sin—as prophets have preached from time immemorial—is to eradicate the inclination in every individual.

The stage always has been, always will be, nothing more than a mirror of the times. The morale of plays and actors simply reflects in a rather public way the private standard of contemporary society. The artistry of production conforms to the taste of its patrons. The intelligence of the

drama seeks the level of the public intelligence, whether it be in the lyric vigor of SHAKESPEARE or the cunning wit of SHERIDAN. Those authors were shaped by the demands of their own days.

Moral, intellectual, artistic elevation of the stage can come only through the elevation of its patrons first. The stage is a result, not a cause; contend as you will, history shows only that the theatre tries to keep abreast of its time—in Athens, Rome, Germany, France, England. A man has neither the right nor the ability to "elevate" the stage. The consensus of opinion, working blindly but inexorably, will do the only elevating possible.

Talk and Situation

ONE COMMON CHARACTERISTIC of many plays lately produced is an abundance of conversation and a paucity of situation—a reversal of the artistic order of things.

It may be natural in plays of the "problem" order, or in drama that has some "message" to convey, that there should be more dialogue than movement. But there are few dramatists of this period that can interest and please the average audience without injecting something of action into their work.

Modern masters of drama, working under conditions that their period dictates as to topics, set down in their plays a pregnant dialogue that really takes the place of action, or so relates to action that it is in itself dramatic. The greatest of these masters, IBSSEN, condenses actual drama into words that are themselves of the essence of the situations or the climaxes to which they lead. This is a matter of great genius, which is rare among the playwrights of the day who seek to achieve like effects.

The dominance of mere talk has been noted of late even in plays classed as farces. This is contrary to all dramatic precedents. A farce must have activity if it would command interest, and those who write farces that do not move rapidly will discover this fact. The entrance of mere conversation as a dominating factor into this form of play emphasizes the general lack of situation and movement in the drama of to-day. Drama of all sorts, in fact, means a series of actions and events tending to incidental culmination and finally reaching climax; and there never has been a substitute in drama of value for these elements, and never will be a substitute.

The Actors' Hospice

THE days of the hall bedroom as a harbor for the struggling actress may not be numbered, but as an institution, the hall bedroom will become a choice rather than a necessity as soon as the Actors' Hospice opens its doors. The Reverend FRANCIS ROLT-WHEELER has assured the Actors' Church Alliance that the Hospice will be in operation in the Autumn.

The establishment of such a building, conveniently located and economically administered, can not be too highly commended. Its success will be a tangible monument to the Alliance which is backing the enterprise, and to the particular men and women who are leading it.

When expanded, in accordance with the designs of the founders, the Hospice will contain rooms for actresses, a restaurant, a commons, and a school for children. Everyone must be impressed by the humanity of this admirable plan. It is to be hoped that the necessary funds will be forthcoming for the initiation of the Hospice.

The men and women outside of the profession that are working for this establishment are earnest, high-minded persons, whose regard for the theatre and its less fortunate workers seems to be based upon those principles of brotherhood that more and more notably are actuating leaders in all fields of effort. Good wishes for this particular project should be supplemented in the profession as well as outside of it by practical aid.



THE USHER



PERSONS unfamiliar with the river localities of the Middle West and the South know only by hearsay of the floating theatres that give pleasure to large numbers of people. "Show boats," as they are called, are features of life along the Wabash, the Green, the Tennessee, the Cumberland, and the Red rivers.

Managers are said to have made fortunes in these enterprises, and there is still money in them, while they serve, in the better circumstances, to furnish a pleasing Summer life to the players who belong to the floating companies. Of course, these organizations differ in character, as dramatic companies that confine their work to regular theatres do. They live a community life, each boat having its regular cook and other servants, and the measure of their creature comforts must necessarily conform to the measure of public favor they enjoy.

It may be the general impression that these "boat shows" are peculiar to American rivers. They would seem to illustrate a phase of the Yankee genius. But, like the strollers of old time and all countries, they are not confined to this continent.

England for generations has had its traveling theatres—its companies of Thespians who go from town to town and from fair to fair with what may be called "wagon shows." But the "boat show" is hardly known there, though on the continent it is an institution. Throughout the water courses of France or Germany this form of entertainment is well known. Slowly along the banks of rivers and canals horses draw this theatre and its accompanying float, the home of the actors therein.

One of the most prominent of these is known as the International Marine Theatre. It occupies a barge 132 feet long by 27 feet wide. The stage is 18 feet wide, and there is seating room for 500 persons. The second barge is fitted up with twelve cabins for the members of the company, besides a dining-room, writing-room, and kitchen. In the third barge are quartered the stage properties, including the costumes, scenery, a carriage, six horses, and a donkey. As soon as the players arrive at a village, they dress in some of their most picturesque costumes, harness the horses to their gaily decorated carriage, and in all pomp and dignity parade through the streets to announce their arrival. They have an extensive repertoire, and sometimes stay for several days in one place.

The company of this floating theatre consists of eighteen persons, several of whom belong to the old family of Perney. The Perneys early in the seventeenth century were strolling players, wandering about the country with a wooden stage made up of loose boards. One of their number hit upon the idea of a barge playhouse, and in the course of years amassed a fortune. His children, however, again took to the

road, and for several generations went in wagons from village to village with their show, half circus, half theatre. Now the old idea has been resuscitated, and it seems as if the descendants of the original Perneys would follow their forbears' example and make a very comfortable living with their International Marine Theatre.

When moving from place to place the life of the players is quiet. They dress and live like fisherfolk, wearing quaint semi-maritime clothes, and living the simple life. They are constantly adding new plays to their repertoire, and spend much time learning their parts. The womenfolk also have to busy themselves with needlework, for they make practically all their own costumes, while some of the men, it is said, have remarkable facility in scene painting.

April 23, Shakespeare's birthday, witnessed the usual tributes to the Bard in many forms of observance.

Probably the most unique offering to his memory, however, was seen in the weekly issue of *The Mirror*, edited and published by the inmates of the Minnesota State Prison at Stillwater.

The Seven Ages speech, from *As You Like It*, was quoted in an attractive typography, as a beginning, and these were articles on "Shakespeare in the North," "Shakespeare's Women," "Shakespeare, the Man, and His Work," "Shakespearean Tragedies," "Shakespeare versus Bacon" (appropriately written by one who signed himself Pshaw), and other subjects related to the man and the event.

This issue of the *Mirror* is reverently dedicated to the memory of William Shakespeare, the leading literary glory of England, as well as all English-speaking countries.

Several of those domiciled here feel that it is both fitting and just that they offer a tribute of gratitude and praise—in a measure according to their several talents—to the Immortal Bard for valuable and vital lessons of life, which they have learned and are trying to profit by, and the pleasant hours, that would have otherwise been tedious, spent in the perusal of Shakespeare's superb gift to the literature of the world.

They gladly responded to the spirit of the undertaking, and besides endeavoring to do justice to the occasion they have tried to produce a paper that would prove instructive and entertaining to the reader.

The *Mirror* believes they have succeeded admirably well, and should our readers be of the same opinion we are certain that they will feel amply repaid for their efforts and know that their purpose is accomplished.

The cabled reports about the premiere of the comic opera, *Baron Trenck*, at the Whitney Theatre, late the Waldorf, London, were not encouraging to friends of Manager F. C. Whitney and the adapter of the libretto of the opera from the German, Frederick F. Schrader, though one on this side cannot tell the fate of a drama or opera from such reports, which too often are colored to meet certain circumstances.

Of one thing there is certainty—Mr. Whitney has spent a lot of money in the production of *Baron*

Trenck—in fact, what might be considered a fortune. But as he has taken an enormous profit in London, as well as a great profit in this country, from *The Chocolate Soldier*—to accommodate the demand for which in London extra matinees were given for weeks—he can stand even a failure.

Mr. Whitney's "futures" in London, announced in an interview in *The Referee*, are interesting without reference to *Baron Trenck*. He is producing two one-act operas—at least one of them of serious import—the librettos of which are by Mr. Schrader. These are *Corsica*, a little vendetta drama, for which Irene Berge wrote the music, and *Venus in the Woods*, about which nothing but the name is divulged.

Mr. Whitney will produce in London *The Spring Maid*, *Mademoiselle Modiste*, and a new opera by Lehr, of *Merry Widow* fame, and in the Autumn he promises to produce *Rosenkavalier* in a most elaborate manner. This opera requires 120 musicians, of whom ninety will be in the orchestra and the rest on the stage.

Mr. Whitney has also brought Arnold Daly to London, and that actor under his management, he announces, will appear in "all of Bernard Shaw's plays," beginning with *Arms and the Man*.

But will not so very much Shaw pall upon Mr. Daly?

It has been rumored that several playwrights have successively tried to make a drama for George C. Tyler from Robert Hichens' wonderful story, "The Garden of Allah," without success.

Those who have read the book will no doubt agree in the opinion that it has an elusive atmosphere when the stage is considered, but if it can be staged effectively it will draw a multitude of its readers.

Before Mr. Tyler left for foreign parts it was announced that one in whom he had every faith was now at work upon the dramatization, and as is well known Mr. Tyler while abroad will make a trip to Biakra and into the desert—the scene of much of the tale—with Mr. Hichens and scenic artists in search of veritable detail that may be featured.

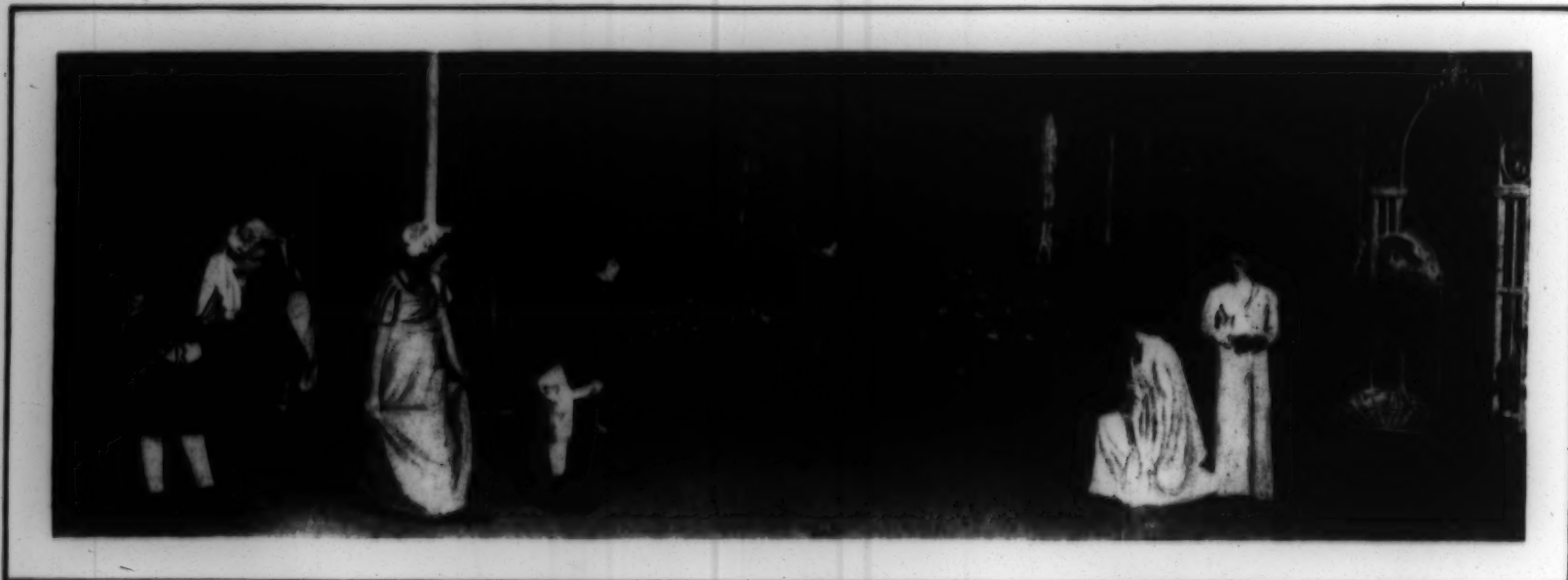
Deshler Welch, writing from Cairo, says that Mr. Hichens himself is making a play from the novel.

Percival Pollard has returned to his domicile at Milford, Conn., after a two months' absence abroad.

Mr. Pollard foregathered with several of the men in Vienna and Berlin about whom he deals in his new volume on modern German dramatists—Bahr, Schnitzler, and others—entitled "Masks and Minstrels."

Mr. Pollard says he had already analyzed the work of these writers—that is to say, his book was on the presses—before he confabulated with them.

A well-known English stage publication, printing a cut of a young American actress now in London, sapiently remarks that "She hails from the small town of Iowa." Let the Iowans laugh.



White, N. Y. Ben Benton Jerome Fernandez Isabelle Lamon Willie Collier, Jr.

Edwin Wilson

Ros Martin Jean Ford

Berta Davis

FROM THE JUVENILE PERFORMANCE OF "POMANDER WALK" AT WALLACK'S THEATRE



THE STAGE AND STAGE CHILDREN

By BLANCHE BATES



EVERYONE wishes to decide all questions concerning the stage in a way that will strengthen and ennoble the theatre and those who earn their living there. The stage child is now a bone of contention.

Champions of the cause argue chiefly that the stage affords to the juvenile actor an invaluable training not to be obtained in any other environment. As a sample of what a theatrical education will do for children, these champions proudly point to Mrs. Fiske and to Miss Adams, both of whom have been associated with the stage from tenderest years.

As a proof of what they wish to prove, this citation of examples amounts to absolutely nothing. It is quite as fair to say that these actresses have achieved their rank at the front of their profession in spite of their early connection with the stage, as to insist that they won success because of their environment. Without the handicap, they might have gone on to even loftier heights. The argument is just as logical one way as the other when considered by itself; but when added to various significant conditions, the beam tips toward the latter possibility.

If an early stage training makes such splendid actors, what has become of all the histrionic prodigies that delighted patrons of the theatre two or three decades ago? And how have all the rest of our prominent actors managed to accumulate the skill and the finish that give them their deserved prominence? Evidently, something more than a mere inhaling of the musty air behind the scenes is compounded in the real genius; without it, the earliest of training falls impotent, and with it, the early training is unnecessary. What is that indispensable element?

Here lies the point of the whole difficulty. In acting, the one fundamental absolute requisite is imagination—imagination which can analyze and entirely comprehend a character in all its mental and physical aspects, and then can assume them so vividly that others are compelled to see the character in the same way. This is precisely what the stage does not teach the child. The stage instructs him to imitate, not to imagine.

It is too absurd for discussion to suppose that a child can imagine himself to be any other real child. His knowledge of life debars any such possibility; he doesn't know even himself—much less anyone else. He might fancy himself to be a fairy prince or a Jack the Giant Killer, but that is not the sort of thing the drama demands.

Since the poor baby is incapable of imagining his role for himself, it must be taught to him letter by letter. As he can't even read the lines allotted to him, his one task is to imitate his teacher. Being facile enough at this sort of thing, any ordinary child can soon rattle glibly through his part with scarcely a glimmering of what it is all about. He is quite as much in the dark concerning the causes of the turmoil as was old Kaspar on the field of Blenheim.

The child not only learns his own role by rote, but quickly apes the most striking traits in those about him. The more unusual, the more theatrical his associates, the more unbearable be-



BLANCHE BATES

comes the precocious infant, because he copies all the absurdities without realizing how ridiculous they are. When a child sees the leading woman, worn by rehearsals, in tears, or the leading man raging around and threatening to throw up his part, he is ready to emulate them himself. A child is more apt to be completely and irrevocably ruined by the artificiality of the stage than to be elevated and ennobled.

For this reason I maintain that stage children who later learn to cultivate their imaginations, are entitled to particular commendation for overcoming a too efficient drill in the art of imitation.

The second contention of the children's champions: this legislation deprives children of an easy way of earning their living. This is foolish. Not one child in fifty is driven upon the stage through necessity. They are put to work by parents or other relatives who are criminally lazy, or who are vainly gratified by the cheap fame accruing to the family. Frequently, these parents would not allow their boys to sell papers on the street, because such an occupation smacks of the socially submerged. A boy, they argue, must be shielded from the language of the pavements. But what does he hear in the theatre? The stage hand who drops a sand-box on his toes, speaks as fluently, appropriately, and inelegantly as the fruit vender whose cart is upset. Why make a distinction in favor of the stage hand? Does picturesqueness of environment weigh so much?

Of course, children may earn eighteen dollars a week more easily on the stage than elsewhere, and that is all very charming while it lasts. But how about the future? Sleep lost before midnight must be made up when the sun is shining and the sleeper ought to be in the open air. The time allotted to lessons is accordingly curtailed, and the child is robbed both mentally and physically. All this is bad enough during long engagements in the cities, but when it comes to one-night stands, no power on earth can keep the child from being routed out in the middle of the night for a disquieting journey on jolting trains at the most unearthly hours. If it wracks those in-

ured to it, how about the child? As soon as the hardship makes him peaked and thin, or as soon as he grows long-legged and lanky and loses his infantile prettiness, he has nothing to fall back on. His eighteen a week has vanished as completely as the snows of yesteryear. Here, the opposition claims, is the time for schooling, for culture; but, unfortunately, a child of twelve or thirteen, undisciplined in school life, has lost the ability to conform to it—really to study.

If the theatre drills children so admirably, why do our actors not hasten to put their own upon the stage? Does the query need an answer? It is because they know from bitter experience exactly what work the stage entails, and they won't expose their children to it. In later years of supposed discretion, if the boy or girl wishes to follow the parent's footsteps, at least he knows the work, the sacrifices, the privations that it means, and chooses with open eyes. So it happened to me, and so it probably happens in similar cases.

Thus far, I have been discussing the effect of a stage career on the child. There is another aspect—the effect on the theatre.

It is my deepest, my sincerest wish to see the stage grow finer, nobler, stronger, truer, and it makes me happy to believe this is really occurring. In former days, our professionals had little of culture, and the stage little but the glory of youth—except Booth and Jefferson and our few big ones. Now, our stage—like the European—is demanding broad education, cosmopolitan intellectuality, cultured finish, polished manner. Our actors must know French, German, dancing, singing—not with absolute facility, perhaps, but so as to use a foreign phrase easily.

To such an end, every member of the profession must contribute something to the stage. We must improve. Merely to mark time is retrogression. In this, the presence of the child on the stage is a positive cumbrance; he is in the way, because he has no ideas to impart, nothing to give. His immaturity, which constitutes his charm, clogs the wheels of progress and irritates the older actors who are not in it for child's play. If one well-meaning child can exasperate a cast, the mob of children is positively maddening, for they never, by any chance, all do as they ought to. They are an artistic blemish, although spectators may consider them a pleasant *divertissement*.

When we come down to honest facts, the reason why children are wanted on the stage is because they are convenient. While it is easier, cheaper, and more attractive to fill a child's role with a child, our managers will not be so altruistic as to reject him. That is natural and comprehensible. Should I ever play Madame Butterfly again, I should prefer to play with a child than a makeshift; but it would be with the guilty realization that my selfishness was probably detrimental to the boy.

Blanche Bates



THE MATINEE GIRL



LADIES' DAY at the Players, outwardly as cheerful a reunion of the club members with their friends as ever before, the rear court as attractive with its wealth of plants and its glimpse of sky as it had ever been; the rooms thronged with as many beautiful and exquisitely gowned women; the members of the Reception Committee as gallant to young guests and old as the chivalrous organization has always been, yet to the Players themselves lost much of its joyousness because of one who was not there.

In the domain below stairs one of the men wearing the red ribbon in his lapel that betokened him a member of the Reception Committee was receiving the voluntary contribution of the employees of the club. The cook, the porter, the hall boy, had all given of their wage, for flowers for "Mr. Wendell, who was always the same to every one, high or low." And in the same domain a member of the club was telephoning the florist at what hour the costly wreath the Players had ordered must be placed upon the casket.

Joseph Kilgour and Fritz Williams, having received with rapid succession smiles and hand-claps, the fair guests had gone below to discuss the absentee, over cigarettes. Each said no man should do what Mr. Wendell had done, give a performance when the doctor had forbidden it. They recalled the hastened end of Frank Worthing. Each had done exactly what they agreed no man should do. They confessed it to each other, and over the cigarettes said no one would ever induce them to again so imperil their lives. But, of course, they will. And, of course, each knew he would. That they knew Mr. Kilgour himself proved by his words as they climbed the stairs again to see that every guest had her meed of sandwiches and ices:

"An actor is like a soldier. Only he is sensitive besides. He knows that if he is ever out of the cast somebody will think and won't be shy about saying, 'He's drunk!'"

"The cigarette smoke," each of them explained when they were asked why their eyes were reddened after that ten minutes' absence.

Here and there, despite the cheer of the day, there were references to Jacob Wendell who had died the day before, and who would be buried the day after.

"He intended to be here. He had been appointed as one of the committees for the day," said one.

"He was the most beloved man I ever knew. Men, women, and children all loved him. Up at the New Theatre some one was always waiting at the stage door for 'Jack Wendell,'" said another.

"The children in The Blue Bird adored him. He was kind to them, and yet he had a sort of firm discipline of his own. He never let them grow boisterous, but none of them ever had a grievance. He had four little ones of his own, and he had a genius for managing children."

"I think if any one asked me why everybody loved Jack Wendell I should say it was because he loved everybody. I have never known any one who had so many strong, sincere friendships."

"He was so much interested in people. I never heard him speak an unkind word of any one in my life."

"He had a great spirit of fun. One night he traveled to New Haven after the play so that he could have himself boxed and delivered to a friend in New Haven on the friend's birthday. When he was delivered in the big box the friend wouldn't open it. He said there was some mistake. He wasn't expecting anything of the sort. Jack had to let himself out with the help of the express man."

A little girl, one of the unborn children in The Blue Bird, had a talent for sculpture. She modeled a blue bird for Mr. Wendell. Mr. Wendell, who had no gift for sculpture, trying to model a reproduction of the dog, the part he played in The Blue Bird, and failing, sent the child instead a toy dog that really barked. The child, carrying the toy dog, wept bitterly at the actor's funeral.

Mabel Hite has earned the title of the most generous star in the profession. Watch her turn her back squarely to give John T. Kelly an uncontested chance in his Sousa imitation in A Certain Party.

She wrote to the home office from the road:

"I can't think of anything interesting about myself. But do give my chorus a chance. They're the



Mishkin, N. Y.

STELLA HAMMERSTEIN AND JOSEPHINE VICTOR

prettiest girls I ever saw. And I engaged them myself."

That chorus never complains of thirty-six hours' rehearsals, and when you refer to Deity in their presence, they say: "Oh, you mean Miss Hite."

Stella Hammerstein and Josephine Victor may write a one-act play called Chums, although those young women have lived through several acts of such a play. They live under the same roof, shop together, drink tea together, share each other's chocolate, even gossip together, and are still Chums. As you see, they have had their pictures taken together. And they remain Chums.

On one point only have they disagreed. Stella Hammerstein, who is, as by no means follows in all cases, a daughter who profoundly admires her father, thinks a monument ought to be erected to him while he is still alive. Miss Victor is firm in her opinion that a half dozen theatres and two opera houses are a sufficient monument for any man, alive or dead.

In Herman L. Roth's divorces-made-easy office above the Knickerbocker Theatre hang the pictures "Musique Sacre" and "Musique Profane." The late Walter Browne came from his neighboring office in the same building one day in a blue funk.

"Been trying to turn up a new idea for a play for two months," he growled. "Suppose you give me one, Herman."

"Certainly," replied the lawyer. "There it is. He pointed to the group in "Musique Profane." "What a woman will go through for love. There's your idea, Walter."

Which is, Mr. Roth says, the true story of the genesis of Everywoman.

Odd that Hazel Dawn, The Pink Lady's favorite color, is blue. She regards the cerulean shade as her lucky color, and she always wears a bit of it somewhere about her costume. Visible, or invisible the bit of blue is always there.

"How's business with the traveling attractions?" The question was propounded by the urbane E. D. Price, who has represented the Robert Hilliard company so long and well that that organization has an alternative title, The School of Manners.

Accepting a two for a quarter cigar, the billposter at Grand Rapids, Mich., where Mr. Price had stopped to renew acquaintance with Cathrine Countess, to whom he is related by marriage, responded:

"Billie Burke had a big house, and Marie Gardiner will pack 'em to-night."

"Marie Gardiner?" Mr. Price looked puzzled.

"Sure!" The contempt in the paste manipulator's tone was slightly veiled. "Known all over this country. Greatest shape on the stage. Hain't you never seen her in The Merry Widow?"

Writes a young leading woman playing in a Summer stock company: "My parts so far afford me an excellent opportunity to demonstrate my ability to remain silent."

The young woman writes further: "Some of the men in the company are edifying, though not in the way they think. One of them told me he found a character in a Shakespearean comedy a hard study. 'But then,' he added, 'I ain't done no Shakespeare before!'"

Lulu Glaser says the greatest philosopher of the age is Raymond Hitchcock. She encountered him in a rathskeller, and while Mr. Hitchcock waited for his wife, and Miss Glaser waited for the friends who were to join her in surrounding a pot of tea, Miss Glaser noticed that Mr. Hitchcock drummed with his long, lean fingers upon the distant table, while his face, turned ceilingward, wore an ecstatic expression. The drumming continued. The ecstatic expression was fixed. Miss Glaser became alarmed. Crossing the room she anxiously inquired:

"Anything the matter, Hitch?"

The comedian, blind to her presence, continued his improvising. Bending a solicitous ear Miss Glaser caught the words of his song. "I'm so hap-happy," he chanted. "I'm going to the dentist's. I'm going to the dentist's."

THE MATINEE GIRL.

THE LAMBS GAMBOL.

The auction sale of seats and boxes of the Lambs Club ladies' public gambol will take place at the Hudson Theatre at four o'clock on Friday, May 5. The gambol will be given at the New Theatre on Friday afternoon, May 12. The regular seat sale will open at the New Theatre box-office at 9 a.m., May 8. This will be the only performance given at the New Theatre until its regular opening next season. The following persons have volunteered to contribute to the gambol: De Wolf Hopper, Robert Mantell, Holbrook Blinn, Fred Perry, Willis Sweatnam, Jeff De Angulus, Cliff Crawford, James J. Hackett, Nathaniel Hartwig, Wilton Lackaye, John McCloskey, David Warfield, William Collier, Leo Detrichstein, Frank Lalor, Digby Bell, Emmett Corrigan, Donald Briau, Hale Hamilton, Douglas Fairbanks, John Mason, William Courtleigh, Frank Daniels, Chauncey Olcott, Earle Browne, William Burress, David Bispham, Herbert Corthell, Frank Craven, Eugene Cowles, Lawrence D'Orsay, Jack Devereaux, Henry E. Dixey, Edward Ellis, Lew Fields, Eddie Foy, Samuel Forrest, Joseph R. Grismer, Raymond Hubbell, George V. Hobart, Otis Harlan, Joseph W. Herbert, Samuel H. Harris, Raymond Hitchcock, William Harrigan, Herbert L. Jones, Alfred Kappeler, Percival Knight, William M. Kelly, Frank McGinn, George Marion, Julian Mitchell, Stanley Murphy, Bennett Musson, Hall McAllister, Bertram Marburg, George Nash, John Park, Eugene Presbrey, Phil Ryley, Joseph Ratliff, Harry Redding, Thomas W. Ross, Frank Reicher, Lawrence Rea, Cyril Scott, Charles A. Stevenson, Gustave Saenger, Alfred Seligman, Ernest Truex, Lawrence Wheat, Arthur Weld, Thomas A. Wise, Fritz Williams, Joe Weber, H. B. Warner, Francis Wilson, Scott Welch, Nat Willis, and J. Fred Zimmerman, Jr. The bill will occupy a five hours' entertainment, beginning promptly at one o'clock p.m.

A MENDELSSOHN SCORE.

In the Royal Library at Berlin, Julius Turk, principal of the Royal Academy of Music, has found a manuscript score for incidental music to Calderon's Steadfast Prince, by Felix Mendelssohn-Bartholdy. The Calderon Society of Berlin gave a performance of the play with the music, the translation into German being done by Reinhold Baumstark.

PLAYS OF THE WEEK

FOLIES BERGERE—BURLESQUE.

Hell, a profane burlesque in one act, book and lyrics by Rennold Wolf. Produced on April 27, by Henry B. Harris and Jesse L. Lasky.

Maude Adams	Ada Lewis
Statue of Liberty	Elizabeth Goodall
Herald	Lealie Leigh
Room Clerk	Arthur Lipson
Devil	Otis Harlan
Mrs. Devil	Ada Lewis
Janitor	W. C. Gordon
Self Boy	Marion Ford
Trust Magnate	Theodore Marston
Mrs. Maxon Newrow	Mayme Kelso
Phoebe Snow	Lealie Leigh
Clergyman	John Marble
Mlle. Montparnassus	Mlle. Lanclud
Prima Donna	Kathleen Clifford
Shoe Store Clerk	Kathleen Clifford
Salome	Lealie Leigh
Police Captain	W. C. Gordon
Dancer	Emily Lea
Saleswoman	Ada Lewis
Actress	Geraldine Gerard
Old Maid	Mayme Kelso
Nat Woodwin	John Marble
Loudly Dressed Woman	Lealie Leigh
An Antique	Patrick Walsh
Matinee Girl	Kathleen Clifford
Four Husbands	Messrs. Hoffman, Hamilton, Wilson, and Piper

Messenger Boy Kattie Devere
Dreadnaught Drexel Arthur Lipson
Battling Beresford Taylor Holmes
A Second Kathleen Clifford
Another Second Otis Harlan
Temptation, a ballet in one act, by Alfredo Curtis, with music by Edmond Diet. Produced on April 27, by Harris and Lasky.

Rene	Emily Lea
Lily	Fraulein Novotna
Spirit of Pleasure	Signorina Borghini
Spirit of Games	
Eunuch	Waldo Heinemann
Favorite	Yvonne Renon
Spirit of Smoke	Mlle. Cavallori
Lady Nicotine	
Champagne	Mlle. Britta
Voluptuousness	

Gaby, a satirical revuette in three scenes. Book and lyrics by Harry B. Smith and Robert Smith. Produced on April 27, by Harris and Lasky.

Mrs. Lyon Hunter	Elizabeth Goodall
Dolly Longreen	Kathleen Clifford
Royal Governess	Ada Lewis
King Manny	Laddie Cliff
First Messenger Boy	Erma Bauer
Second Messenger Boy	Helen Marlowe
Gaby	Ethel Levey
Toreador	W. C. Gordon
Iszy Smart	Taylor Holmes
Martini	Arthur Lipson
Wiley Fox	Otis Harlan
Spanish Dancers	Arenara Duo

The Folies Bergere sets one the agreeable task of searching about for new epithets, for none of the old stock phrases seem applicable to this latest enterprise for the amusement of smart New Yorkers and of imitative sightseers. Undoubtedly the Folies is one of the things to "do," if one wishes to spend money freely.

The building itself is a diminutive bit of perfected appointment; nothing has been omitted that a first-class theatre or restaurant could require. It is finished in pink, gray, and turquoise blue, with just enough brown and gold to give character to the lighter shades. The orchestra floor is given over to terraces of tables for diners, and another row of tables circles the front of the balcony. The rear of the balcony and the entire gallery is devoted to usual theatre seats. It would be difficult to mention a restaurant where the gastronomic artistry surpasses that at the Folies Bergere.

After the inner man has been so adequately attended to, the other man is ordinarily in a mood to enjoy the entertainment provided on the stage. Although the profane burlesque by Rennold Wolf requires an extraordinarily clear head to follow all its peregrinations, the items of the burlesque are sufficiently humorous to excuse the incoherence of the whole. The prologue by Ada Lewis is a clever bit of mimicry, nor does Miss Lewis end her cleverness there; all the varied roles she assumes are truly funny, although the point of the rest is not so distinct as her imitation of Maude Adams. Elizabeth Goodall is likewise furnished with some particularly clever lines as the Statue of Liberty who decides to seek real liberty in Hell. Mayme Kelso, John Marble, Arthur Lipson, and Taylor Holmes each tickle the risibilities by their impersonations of individuals more or less well known. Dancing by Katherine Clifford and Emily Lea is particularly brilliant. Two marches—the delegates from the world and the New York clubs—are the chief ensemble numbers in which color and noise are utilized effectively.

The ballet is a spectacle depending quite as much on color as on dancing; in fact, the manipulation of lights sometimes distracts attention from the grace of the dancers. Emily Lea does not have the opportunity in this ballet to do her best work, because her role calls for more pantomime than dance. Signorina Borghini and Mlle. Britta, in the more vivacious roles, easily keep attention centered upon themselves. The narrative of the ballet tells how pure love overcame temptations of earthly pleasure.

Gaby, a revue of the notorious affair of the deposed Manuel with a dancer, is the least interesting part of the programme, not because of the work of the participants, but because of inherent weakness in the

revue. The lines do not sparkle, and their attempt to sound naughty frequently approaches indefinitely near to vulgarity. Ethel Levey fills the title-role with an absolute surety of manner that almost overwhelms one; she is always interesting to watch. Laddie Cliff is sufficiently lively, though not particularly funny. W. C. Gordon comports himself nonchalantly in song and speech. The revue closes with a kaleidoscopic assembly of tints that flash and glow in a manner that would put a mere rainbow out of commission in no time.

A word should be added for the chorus. They can dance, sing, and wear clothes—all with much eclat. In other words, they exhibit a high degree of efficiency.

LYRIC—LIGHTS O' LONDON.

Melodrama in five acts and ten scenes, by George R. Sims. Revived on May 1 by William A. Brady.

Squire Armytage	Edward Emery
Harold Armytage	William Courtenay
Clifford Armytage	Charles Richman
Marks	Frank Hatch
Beas Marks	Doris Keane
Beth Preenie	Holbrook Blinn
Hetty Preenie	Leonore Harris
Joseph Jarvis	Thomas A. Wise
Mrs. Eileen Jarvis	Jeffreys Lewis
Shakespeare Jarvis	Marguerite Clark
"Jim"	Charles Ralnes
Philosopher Jack	Douglas Fairbanks
Perry De Vere, Esq.	Lawrence D'Orray
Inspector of Police	J. H. Davies
McSorley	Thomas Q. Seabrooke
Another Policeman	C. E. Lark
Detective Waters	Ulric Collins
Detective Cutts	Edward Leahy
Mr. Skiffington	C. E. Harris
Porter at the Workhouse	John Fenton
Mr. Brown	James Bobst
Mr. Smith	George Flagg
Joey	Master Sidney Ray Melven
"Trotters"	Edward Morris
First Coster	Harry Lane
Second Coster	Frank Purvis
Sal	Joie Hayward
Harry	Harry Davies
Man in the Park	Clarice Burke
Annie	William Betts
Hostler at the "Armytage Arms"	Amy Meers
Janet	Clara Davis

Dramatic history repeats itself—but with a difference. Any one attending the sumptuous revival of the old Union Square favorite will wonder if the devotees of the footlights ever did thrill at the kaleidoscope adventures of the much beset Harold Armytage and the eventually baffled Clifford. If theatregoers thirty years hence shall be able to extract as much amusement from our heroics as we do from *Lights o' London*, they are welcome to it; no one can grudge such innocent entertainment.

Lights o' London is built on generous proportions, with a breadth and sweep of action that is truly monumental. George R. Sims roughed out an enormous structure, but never troubled himself or his patrons with laborious minutiae. All his characters moved largely and breathed freely, untrammelled by any fussy insistence on likelihood, or even on probability. Consequently, it needed only a heroic sobriety on the part of the actors to make a good share of *Lights o' London* really ludicrous. If anything more was needed, it was contributed by curtains that rose prematurely, cigars that wouldn't light, and various other obstreperous bits of property and scenery.

It is not difficult to place the characters in *Lights o' London*; you recognize immediately the suffering martyrs, the Machiavellian villains, the providential comedians, *et alia*. Murders, papers, diamonds, rescues, arrests, escapes, evasions, reunions, partings, and all the rest of the mellow devices play arpeggios up and down your spinal column.

Harold, hero, married Beas, and Clifford, the villain, did not marry Hetty. Clifford harried Harold in and out of season, with the efficient aid of Beth, until Beth discovered the relations between Clifford and Hetty. As Harold had plunged into the icy Thames after Beth, who had no aquatic ability to speak of, Beth hastened into court to save Harold from reincarceration and to betray Clifford to the fate for which he had worked so hard.

Rarely do spectators have the privilege of seeing so many histrionic notables gathered together in one cast, and it is worth going a long distance to see such a collection. What they do with their allotted material will stir the admiration and stimulate the optimistic expectation. Every one of the old favorites was warmly welcomed and every one deserved it. William Courtenay not infrequently made the impossible hero a real man, and his natatory achievement would entitle him to a position in any life-saving crew without a civil service examination. Charles Richman, resplendent in his black mustache, did his devilish worst with a right good will, and nearly destroyed the audience by his final ejaculation, "He has betrayed me." The audience could almost suffer with Doris Keane in her tribulations. Holbrook Blinn strode sturdily through his role, rising triumphantly over trivial adversities that tried to trip him. Leonore Harris made a spectacular exit not to be forgotten. Thomas Wise, Jeffreys Lewis, and Marguerite Clark furnished comedy that was funny in the way they intended. Douglas Fairbanks played football with his contemporaries in the mob scene. Lawrence D'Orray was once more the seedy dandy. Thomas Q. Seabrooke put a little real emerald into the picture. Frank Hatch and Edward Emery handled two short roles well.

The one bit of entirely pathetic acting that "got over" was done by Sidney Ray Melven as the little street Arab. The big audience was quite in the mood to listen to him seriously.

Other parts were more than adequately filled, for the cast was thoroughly imbued with the jovial spirit of the evening. *Lights o' London* should not be missed; it is historically educative and thoroughly entertaining.

WILLIAM GILLETTE'S FAREWELL.

The season at the Empire Theatre closed Friday night, April 28, when William Gillette said farewell to the American stage. The following morning he sailed for England. He will appear in Liverpool, and later in London during the coronation. Then, he asserts, his active stage work is done. Friday evening was devoted to an act each from his five greatest successes, comprising the first act of *The Private Secretary*, third act of *Secret Service*, first act of *Held by the Enemy*, second act of *Too Much Johnson*, and second act of *Sherlock Holmes*. The curtain went up at 7.30 and fell again at 11.45. At the close Mr. Gillette made a curtain speech, one of the very few Gillette speeches on record.

A SHAKESPEAREAN MEDLEY.

The Clio Club closed its season on April 24, by a burlesque Shakespearean performance in the College Room at the Astor. Various characters met to discuss the best methods of winning back their lost popularity. Most of them spoke in the phrases originally allotted to them by the author for different occasions. In the cast were Mrs. Charles M. Ford, Mrs. Henry Lilly, Mrs. Willard, Ida Pierce, Mrs. C. W. Wolf, Mrs. Hugo H. Ruethling, Mrs. Elisha Rich, Mrs. James Koozer, and Mrs. C. E. Hazeltine.

THE GIRL FROM THE GOLDEN WEST.

The Girl from the Golden West arrived at the Costanzi Theatre in Rome, with so much luggage that part of it had to be housed outside the theatre. Henry Russell, the Boston manager; George Curran, master carpenter; E. Smith, head electrician; A. Brunton, master of properties—all accompanied the operatic lady from Boston.

ROSALIE DUPREE DEAD.

Rosalie Dupree, the mother of Dollie Dupree (Mrs. Charles L. Crane) and Rose Dupree, died after a short illness of pneumonia, in Brooklyn, early Saturday morning, April 29. Although not in the profession, Mrs. Dupree numbered many friends among her daughters' acquaintances.



Otto Sarony.

MLLE. DAZIE

In the Statue Dance at the Winter Garden

WHY SHE LEADS.

In its leading editorial for April 22, *Collier's Weekly* thus explained Mrs. Fiske's position on the stage and her influence on the dramatic art of her time:

"Mrs. Fiske's leadership of the American stage will scarcely be questioned by anybody whose opinion about drama carries weight. Her eminence rests on no narrow foundation. She has been the most original, daring, and accurate selector of new playwrights; she has been the most artistic and the most intelligent producer; and she has been the ablest performer. Keen observers saw her talent when she was Minnie Maddern, but it has been since her return to the stage in *Tess*, after a long absence, that she has taken her present commanding position. As a selector of plays her quality has shown most strikingly in the discovery of unknown playwrights, but the power of choice and progress was shown triumphantly in the successful employment of Ibsen, who in other American hands has been merely a temporary and unsuccessful fad. As a stage-manager she has kept steadily ahead of other managers in the ensemble work of her companies. Her own acting ranges from the broader comedy of her present piece, *Mrs. Bumpstead-Leigh*, to the higher comedy of *Pillars of Society* and *Becky Sharp*, from the sheer intense drama of *Leah Kleschna* and parts of *Love Finds the Way* to the modern substitute for tragedy seen in *Hedda Gabler* and *Rosmersholm*; and from the picturesque of *A Bit of Old Chelsea* to the poetry of *Hannele*—not forgetting the special quality of the brilliant little dramas written by herself. Mrs. Fiske's personality is so marked that it blinds many to her technique, but to those who best understand getting her technical equipment is perhaps the most fundamental element in her ability. She knows her trade as few do. Based on this solid technical foundation is the play of a spirit which may be called one primarily of intelligent intuition. Her mind is at its best in brilliant flashes into the truth, and above all her other intellectual gifts is the gift of the true comic. This true comic is the amusement of the intelligence, a thing rare, and expressed less often by laughter than by a smile. It is an irony of vision which gives the overcast and pleasure. It feeds on the world's pervading, deep absurdity, not on puns and cheap disasters. Its master in the modern world is Molière; in the ancient, Aristophanes. High comedy is the philosopher's favorite, as tragedy is the favorite of imaginative youth. Meredith calls it 'the first-born of common sense, the vigilant Comic, which is the genius of thoughtful laughter,' and adds:

We know the degree of refinement in men by the matter they will laugh at; . . . to laugh at everything is to have no appreciation of the comic of comedy.

"A trouble with these short editorials, however, is that they do not suffice for the consideration of a subject such as this."

NEW CARYLL-McLELLAN OPERETTA.

Klaw and Erlanger have arranged with Ivan Caryll and C. M. S. McLellan for a musical comedy founded upon a new farce by Georges Berr and Marcel Guillemaud, authors of *Le Satyre*, upon which *The Pink Lady* was founded. During his recent trip to Paris Mr. Caryll secured the rights to this farce, which is at present called *The Primrose Villa*, and also an option upon the next two farces which these Frenchmen are to write. Klaw and Erlanger in turn have acquired the rights from Mr. Caryll. Georges Berr is a *sociétaire* of the *Comédie Française*, and at present the most prominent member of that organization. He is the lessee of the *Palais Royale* in Paris, for which these farces are written and where they are produced.



Pilbert and Baron, Phila.

GWENDOLYN PIERS

With "The Spendthrift" Co.

Mr. Caryll left April 26 for the Isle of Wight, where he joins Mr. McLellan to begin work upon this latest production of Berr and Guillemaud.

CHILDREN ENTERTAINED.

All the children in the recent charity matinee of *Pomander Walk* at Wallack's were entertained in their turn Tuesday afternoon at three o'clock by Mrs. James Speyer, who was active in the arrangements for the matinee. Daniel Frohman turned over the Lyceum Theatre to the youngsters, and they romped and played games and enjoyed themselves as regular kiddies instead of actors and actresses; and besides, there was a vaudeville bill for them to witness. Mothers and fathers of the children, and the grown-up *Pomander Walk* company were also in attendance.

JUVENILE STARS AT GREENWICH HOUSE.

Katharine Lord is directing rehearsals at Greenwich House for two juvenile plays, *Katjen's Garden* and *The Pied Piper of Hamelin*, which will be given at the Waldorf on May 18, to increase the fresh air fund. Dress rehearsals will be held in the street before the settlement house, and in the garden behind the house. Among the actors are Inez Avellino, Peter Philipilli, Tony Rosetti, Rose Sousa, and Katherine Pinto.

REMINISCENCES OF THE "OLD BOWERY."

"The communication of J. J. McClosky, in *The Mirror* of April 19, concerning the Old Bowery Theatre, revived many old memories," says Major John B. Ketchum, who was a dramatic critic in New York in 1856. "Mr. McClosky has held *The Mirror* close to truth.

"Born myself at 176 Bowery, seventy-five years ago," says Mr. Ketchum, "I recall much from tradition and personal knowledge that he relates, and can testify to the historical accuracy of his statements. The period he indicates, from 1826 to 1835, may be said to have been the halcyon days of the old stock system here, and a period when actors were hard students, and everything was a reflection of old Drury Lane and the Winter Garden, which gave us so largely the classic drama. Rude as the time was, I can recall that Shakespeare had a great following, and was the ambition of the great actors of the day, and of the student and literary aspirant.

"My recollection of the Bowery Theatre is of a period later than Mr. McClosky speaks of, or not earlier than 1854, and of a time when the old playhouse was on the wane and the character of that region was changing; but I have seen Mrs. Hamblin (she who was the beautiful Mrs. Shaw) come on as Hamlet, and she gave no mean performance, and also, such actors as John R. Scott, E. L. Davenport, Joseph Proctor, J. E. Macdonough, J. E. Murdock, Edward Eddy, Robert Johnston and others, in favorite characters, supported by Matilda Herron, Caroline Weyms, Emily Mestayer, Mrs. W. G. Jones, Mrs. W. Ward, Mrs. J. J. Prior, Rachel Denvil, Miss C. Alford, and others of note.

"The theatre had then become the home of melodrama, largely, and Edwin Forrest, George Vandenhoff, James W. Wallack, E. L. Davenport, F. B. Conway, Charles Fisher, and Madame Ponisi, Julia Dean, Charlotte Cushman, Susan Denin, Lucille Western, and others had all left the Bowery Theatre for the new Broadway, near Pearl Street; nor did Mr. Forrest ever again appear on the Bowery stage. Purdy's National Theatre, on what is now 193-5-7 Park Row, kept up a kind of rivalry of the Old Bowery sixty years ago, but it has long since disappeared.

"But who would want to go back to the days of the candle and the old melodrama and its 'after piece'?" asks Major Ketchum. "And yet, though they were hard days they were happy days; and recollection lingers over them.

"There is much that I could say and many names I would love to call; but, alas! the magic lantern of departing memory refuses to throw upon the canvas the forms and faces of many long since gone from us. Their influence remains and their immortal spirits still tread the enchanted boards."

Major Ketchum is represented on the stage to-day by Edythe Ketchum, a clever actress in leading parts.

THE AMERICAN PERIL.

Europe appears to be in some danger of an American invasion behind the footlights if Charles Jaques, director of the Olympia in Paris, and Ernest Rottenbourg, a Viennese impresario, live up to their admiration of the American chorus girl. M. Jaques enthusiastically declared that he would like to take an entire American chorus to the Olympia. Although there are some that we would willingly spare, they are probably not the ones the French manager would choose.



AGATHE BARSESCU

The Roumanian actress who is about to furnish the German for the English-speaking stage



John Kelly

James Seely

Mabel Hitz

IN "A CERTAIN PARTY" AT WALLACK'S THEATRE

AT VARIOUS PLAYHOUSES.

WEST END.—The Gamblers was presented at the West End Theatre last week to a large Monday night house. The play was well received, and practically closed the season of combination engagements at this theatre, for on Monday night the Robert T. Haines Stock company opened here in Soldiers of Fortune. In The Gamblers George Nash as Wilbur gave a most effective performance, and received the well-merited appreciation of the audience. The performance of Charles Stevenson as James Darwin was exceptionally good, as was also the splendid acting of William B. Mack as Cowper. George Backus realized the character of John Emerson in every particular, and the smaller parts were well played by the original company, including De Witt C. Jennings, Cecil Kingstone, William Postance, Charles Rurbridge, George Wright, Jr., Grant Erwin, Sybil Campbell, Frances Wolcott, and Mary Barry. Mabel Brownell, who appeared as Catherine Darwin, a recent comer to the cast, was pretty and attractive, but she could play the climax of the second act more effectively by a quieter interpretation of the lines, as demonstrated by the originator of this character. Edith Barker as Isabel was excellent.

MANHATTAN OPERA HOUSE.—De Wolf Hopper is the week's attraction at the Manhattan Opera House in Silvio Hein's tuneful song-comedy, A Matinee Idol. This musical comedy has enjoyed great popularity and made a snug fortune for both Mr. Hopper, the star, and Daniel V. Arthur, the producer. Its distinguishing feature lies in the fact that it is unlike any other current success. It is a smart farce, studded with musical numbers. In addition to De Wolf Hopper, A Matinee Idol boasts of another star of exceptional popularity and accomplishment in Louise Dresser, the singing comedienne. Others in the company are Edward Earle, Dorothy Webb, and Georgie Mack.

ACADEMY OF MUSIC.—The Rose of the Rancho was creditably done by the Academy of Music Stock company last week. Theodore Freibus as Kearney was excellent. Also Priscilla Knowles in the part of Juanita, called "La Roso del Rancho," did well except in her dancing. Her vivacious portrayal of this part was excellent. Julian Noa as Don Luis de la Torre was fair, while Anna Hollinger as Guadalupe did some excellent character work. John T. Dwyer as Kinkaid deserves mention. The play was staged with the Belasco original properties, and was very effective. Next week, The Wolf.

LYCEUM.—On Monday Mrs. Fiske began the seventh week of her present engagement at the Lyceum Theatre and the fourth week of Mrs. Bumpstead-Leigh. Harry James Smith's comedy is drawing continuously large and fashionable audiences, and Mrs. Fiske's performance of the social climber from Missionary Loop gives unalloyed amusement and delight. The part of

the tombstone salesman, Peter Swallow, is now played by Tim Murphy, whose interpretation is highly humorous and racy, of the Indiana soil. Other new members of the cast are Henry Stephenson, who plays the choleric and pompous Rawson, and R. Owen Meech, who appears as Stephen Leavitt.

GRAND OPERA HOUSE.—Alma, Where Do You Live? has returned to New York for a week's engagement and is winning the favor of Grand Opera House patrons with its music admirably rendered by Truly Shattuck, John McCloskey, William Power, Edouard Durand, Charlotte Lesley, Georgie Harvey, Iva Barbour, Hans Robert, Frederic Truesdell, Edwin Carewe, and Frederick Nagle.

METROPOLIS.—Cecil Spooner is presenting for her

tenth week at the Metropolis Theatre the romantic comedy-drama, The Dancer and the King, written for her by Charles E. Blaney. The Dancer and the King is one of Miss Spooner's best plays, and has a contrast of comedy and pathos. The principal character, that of Lola the dancer, was suggested by incidents in the career of Lola Montes. Through Lola the enemies of the king who would depose him and usurp the throne are thwarted in their conspiracy, for she fights a duel with their leader, the prime minister, and kills him. She wins her royal sweetheart for life. New songs have been especially written for Miss Spooner and also some novel dance numbers. Prominent among those who surround the young actress are Rowden Hall, Hal Clarendon, Phillip Leigh, Carson Davenport, James J. Flanagan, Donnell Vinton, Richard Purdon, Fannie Louise Carter, Retta Villar, and Ricca Scott.

MAJESTIC.—The Geisha and Amor de Principe, scheduled for production at the Majestic by the Italian Comic Opera company of Palermo, were not given last week owing to the success of I Saltimbanchi, which is to be continued indefinitely.

DALY'S.—Robert Mantell's repertoire for the week includes Macbeth on Monday, Tuesday and Wednesday nights; Romeo and Juliet on Wednesday afternoon; King Lear on Thursday night; Othello with Mr. Mantell as Iago on Friday night; The Merchant of Venice for the Saturday matinee, and Richard III. on Saturday night. Next week, which is the last of Mr. Mantell's present engagement, will witness Louis XI. on Monday evening, The Merchant of Venice on Tuesday evening, and Julius Caesar for the other performances. The engagement closes May 13.

BIJOU.—The Confession closed Saturday evening, April 29.

REPUBLIC.—Frances Starr left the Republic Saturday night with The Easiest Way, and the theatre is dark for the Summer.

LIBERTY.—Christie MacDonald and The Spring Maid close for the Summer on June 10, only to resume their run early in the Fall at the same house.

CRITERION.—Thais will close Saturday night, and Francis Wilson in The Bachelor's Baby comes in on Monday, May 8.

JARDIN DE PARIS.—The New York Theatre Roof Garden will open June 7 with The Follies of 1911.

PEOPLE'S.—Rudolph Schildkraut, having fully recovered from the illness which brought his engagement at the Irving Place to a sudden close, appeared at the People's Theatre last Friday evening supported by a company of German and Yiddish players. He did King Lear, giving his masterly interpretation to the well deserved bravos of a packed house. He repeated the play on Saturday and Sunday. The end of this week he will again appear to the ghetto public, offering for the first time The God of Vengeance.



FRANCE GRANT

In "The Great Name"

PERSONAL



Ada, N. Y.

LEWIS.—Ada Lewis, the principal comedienne at the Folies Bergere, did the chief honors at the opening of that new playhouse Thursday evening. She recited the prologue of welcome which opened the novel entertainment, and later appeared in both the reviews and the cabaret programme. Miss Lewis was with Lew Fields early in the season in *The Summer Widowers*, making one of the hits of that production. She is destined to remain on Broadway for some time to come, since she has made one of the individual successes at the Folies Bergere.

WILSON.—Francis Wilson will return to New York May 8 for a supplementary season in his own play, *The Bachelor's Baby*. Mr. Wilson has had a long and successful tour in the play, which earlier had enjoyed a long run at the Criterion. He now comes back to the same house, and will remain there till warm weather closes the theatre.

WAINWRIGHT.—Henry W. Savage is organizing a second company in *Everywoman* which promises to rival the original. Marie Wainwright has been selected for the part of Truth, the role which Sarah Cowell Le Moyne is now playing with such distinction at the Herald Square. Miss Wainwright was a star when some of the younger stars of to-day had not even appeared in the theatrical firmament, and though she is now content to play leading roles without electrical display of her name, she loses nothing in the way of popularity, for her work (she has learned her art thoroughly in the school of experience) gives her a prominence which even electric lights cannot give. If the rest of the cast which Mr. Savage will select for his second company measures up to Miss Wainwright's standard, he may well bill it an all-star aggregation.

WILLIAMS.—Hattie Williams will have a new American play next season. Charles Frohman has commissioned Porter Emerson Browne to fit Miss Williams out with a new vehicle. Of the subject, story, or treatment nothing has as yet been disclosed. The most interesting part of this announcement lies in the fact that this will be the first home-made straight drama in which Miss Williams has yet starred. Her first non-musical piece, *Detective Sparks*, was by Michael Morton. *The Marriage of a Star* was from the French of Alexandre Bisson and George Thurner. *The Girl He Couldn't Leave Behind Him* was by Gustav Kadelburg. *The Maker of Men*, which she used as a curtain-raiser, was by Arthur Sutro, and her last play, *Decorating Clementine*, was from the French. If Miss Williams' forthcoming play proves as successful as Mr. Browne's previous attempts, notably *A Fool There Was* and *The Spendthrift*, native drama will gain still more prestige from the Frohman-Williams contact.

GOODRICH.—Edna Goodrich is reported to have written a novel. She denies that the incidents of the story are her personal experiences, but admits that several of the characters are taken from her friends. Next month Miss Goodrich will go to London for the coronation and then to the continent for two years.

WOODS.—Al H. Woods is scouring Europe for novelties for next season. His first acquisition is *Das Manöverkind* (*The War-game Child*), which has had success in Berlin in its original German form. In its American adaptation it will be called *The Child of the Regiment*.

MARBURY.—Elizabeth Marbury, the well-known dramatist's representative, sailed last Wednesday, April 26, on the *Oceanic*, for her annual business trip to her London and Paris offices. During her absence Roi Cooper Megrue, her partner, will look after the local interests of the agency.

PITOU.—Augustus Pitou, for almost fifty years connected with the American stage, will retire at the end of next season. In his time Mr. Pitou has made many important productions and managed many stars. At the present time he has but one star, Chauncey Elliott, for he has been relinquishing his business interests gradually. Mr. Elliott and Mr. Pitou have been associated for eighteen years.

LONDON STAGE NOTES.

The End of the Lenten Season Finds the City Ready for a Resumption of Gaiety.

LONDON, April 22.—The close of the Lenten season ended the quietude that has prevailed throughout the theatre. From Easter until the coronation the stage should be a fairly busy place.

Charles Frohman has announced The Concert for a London opening, with Henry Ainley in the leading role. William Brady will present *Overnight*, in June, with James Welch leading. He will also produce *Mother*, by Jules Eckert Goodman, in which Marian Terry will appear.

On Easter Monday the annual Shakespeare Festival began at Stratford-on-Avon with *Much Ado About Nothing* and *Merry Wives of Windsor*. In the former, F. R. Benson and Violet Vanbrugh appear, and in the latter are enrolled Mr. and Mrs. Benson and H. O. Nicholson. During the festival fourteen Shakespearean plays will be given, besides *The Orlino*, four of the Chester Miracles, and *The Piper*. Fred Terry and Julia Neilson will make their debut as Benedick and Beatrice in *Much Ado*; Lena Ashwell for the first time will play *Rosalind* in *As You Like It*, to Henry Ainley's *Orlando*; Madge Titheradge will do *Juliet* for her first time, with Lewis Waller as *Romeo* and Charles Quatermaine as *Mercutio*.

Two days before the coronation, which occurs on June 22, Albert Hall in London will be the scene of a Shakespearean costume ball. Prices for the boxes have soared to fabulous amounts, \$1,000 each being the figure for the grand tier. Lady Paget will have a party costumed from Henry the Sixth, including the Duchess of Westminster, the Duchess of Roxburghe, Lady Herbert, Lady Ingestre, Mrs. J. J. Astor, Princess Henry of Pless, and Countess Torley. Lady Tree's party includes Charles Quatermaine, Katherine Shannon, Earl of Winterton, Henry Ainley, Katherine Lewis, Felicity Tree, Germy Isaac, Olive Truman, Mrs. F. E. Smith, Marie Lohr, Lady Diana Manners, Mrs. Anthony Hope, F. E. Smith, Phyllis Terry, and the Hon. Henry Lygon.

Oscar Hammerstein will open his London Opera House with Offenbach's *Tales of Hoffmann*, one of his greatest successes at the Manhattan in New York. The Covent Garden season begins on April 22. Two novelties will be sung this Spring, *The Girl of the Golden West* and *Koenigsbinder*. Possibly *Thais* will be added to them. The Russian ballet with their own scenery and their orchestra of 125 will be seen about the middle of June.

At the Hippodrome Seymour Hicks has been appearing in *The Winner*, a sporting sketch, by Cecil Raleigh. Although it distinctly recalls *The House of Temperly*, by Sir Arthur Conan Doyle, it is not a brilliant affair, a credit neither to Cecil Raleigh nor the unsuspecting Conan Doyle.

The design for the statue of Peter Pan, which J. M. Barrie is going to erect in Kensington Gardens, has been completed by Sir George Frampton. Naturally the project has created considerable talk, as many profess to believe it merely an advertising scheme. They suggest that Trafalgar Square might be adorned with a statue of the heroine of *From Shop Girl to Duchess*.

On May 11 the landing on great staircase in the residence of the Duke of Sutherland will be utilized as a stage. The players will enter and retire up and down the stairs, and the spectators will sit in the great hall. Opening on the landing is a double glass door never unlocked except for royal visitors or on the occasion of a marriage from Stafford House.

It is understood that Rudyard Kipling has dramatized "The Jungle Book," although he has not limited Chanticleer. Reports give few details of the matter.

On April 20, *Better Not Enquire* was presented at the Prince of Wales' Theatre. It is a translation by Gladys Unger, of *Les Deux Ecoles* by Alfred Capus. Its success was very moderate.

Kismet, by Edward Knoblauch, was presented at the Garrick on April 19. Ten scenes from Baghdad with various Oriental entr'acte specialties before the curtain kept the narrative running continuously. Oscar Ashe, Lily Brayton, Ben Webster, Mrs. Cecil Raleigh, and Herbert Greenwood are in the cast. The production is almost astonishing.

A Butterfly on the Wheel, by Edward G. Hemmerde and Francis Neilson, was produced by Lewis Waller on April 18 at the Globe. After the weak first act, the play was enthusiastically received. Norman McKinnel and Madge Titheradge were in the cast. An unhappy marriage, with a divorce trial to wrack the silly little butterfly, is the ground work of the story.

Fanny's First Play was presented at the Little Theatre by Mrs. Granville Barker and her company on April 19. Written by Bernard Shaw and Granville Barker, it is a satire on various well known figures in London, and a whimsical joke.

Beatrice von Brummer was in the recent production of *The Waltz Dream*. JASPER.

"THE DRAMATIC INDEX."

THE DRAMATIC INDEX FOR 1910. The Boston Book Company, Boston, Mass.

This very valuable volume, covering all articles and illustrations of note in American and English periodicals on the drama and related subjects, as well as a record of the dramatic books of the year, edited by Frederick Winthrop Faxon, A.B., and compiled with the co-operation of librarians, is at hand. This, the second annual volume, in connection with that for 1909, embodies the most complete index to the modern stage and its players for the period published. There is hardly an actor or an actress of the time whose name does not appear in it repeatedly, some of them being mentioned scores of times. Practically all the plays produced during the past five years are indexed, and there are references to criticisms, to synopses of plots, to pictures of scenes, etc., of

great value to the student of the drama and of interest to all theatregoers. Cross references make dis-



BEATRICE VON BRUNNER

(See London Letter)

covery of any fact in the volume easy, and there are notes of births and deaths. The compilation reflects credit upon its editors, and it is hoped that "The Dramatic Index" has become an institution among reference books.

AN INTELLECTUAL DEJEUNER.

The Actors' Church Alliance held a dejeuner in the College Room, at the Astor Hotel, on April 25. The Reverend Francis Rolt-Wheeler presided at the post prandial exercises, introducing first the Right Reverend David H. Greer.

Bishop Greer spoke of the histories of church and stage, and of their identity of purpose in the best sense. He also paid a tribute to the memory of Jacob Wendell. Robert Mantell voiced the appreciation of the audience for Bishop Greer's remarks. Following, Amelia Bingham valiantly stated her belief in the church, and her conviction that a clergyman before criticising a play adversely should go and see it.

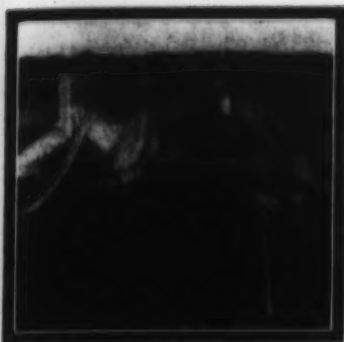
Dr. Talbot Smith, personal representative of Archbishop John M. Farley, of the Roman Catholic Archdiocese of New York, quite as frankly stated his opinion of the stage, past and present, pointing his remarks with concrete examples. Laura Nelson Hall spoke first for the stage, and then shook hands with the church, represented by the chairman. Rabbi Silverman declared that a moral reformation is an absolute necessity, and appealed to the two institutions to further it.

In conclusion, the Reverend Francis Rolt-Wheeler outlined the immediate plans of the Alliance: 1. To find in every city and town in the country suitable accommodations for traveling companies; 2. To establish in New York city an Actors' Hospice, which shall include a rehearsal club, a restaurant, a dwelling place for young actresses, and, possibly, a school for stage children.

Among those present were: Presiding, the Rt. Rev. David H. Greer, Bishop of New York; toastmaster, the Rev. Francis Rolt-Wheeler; the Rt. Rev. Frederick Courtney, formerly Bishop of Nova Scotia; the Rev. D. Talbot Smith, official representative of the Most Rev. John M. Farley, Archbishop of the Roman Catholic Archdiocese of New York; D. Joseph Silverman, founder and president of the Emanu-El Brotherhood and rabbi of Temple Emanu-El; the Rev. Walter Bentley, formerly general secretary of the Actors' Church Alliance; the Rev. James Chalmers, vicar of Holy Trinity Church; the Rev. Eugene Webster, of Boston, theatre chaplain acting under a general non-sectarian advisory board; the Rev. James G. Lewis, the Rev. J. Mark Ericsson, Rabbi Abner Tintner, the Rev. Charles Kidder, Mildred Holland, Amelia Bingham, Laura Nelson Hall, Constance Collier, Mr. and Mrs. Robert Mantell, Tyrone Power, Cooper Cliffe, Aurora Platt, Ben Greet, Mrs. Bateman, Mrs. Madison Bann, Rodney Berg, Grace Colbron, Bishop and Mrs. Courtney, the Rev. Mr. Chalmers, Miss de la Ware, Arthur Forrest, Eliza B. Harris, Arthur Hornblow, the Rev. and Mrs. Kidder, Percy Mackaye, Colonel and Mrs. J. R. Silliman, Mrs. A. G. Schuman, Ama Uncles and Mrs. Uncles, Mrs. F. P. Ufford, Mr. Townsend, Mr. Sabine, Anna Moore, Peter Flint, Mrs. W. D. Davidge, Miss S. A. Coulter, Charles Catlin, Mrs. Hollenberg, Mrs. Margaret Lawrence, Harriet Keyser, and Mrs. May Kidder-Pierce.

THE NEW YORK PHILHARMONIC LEADER.

The New York Philharmonic Society has invited Sir Henry J. Wood to follow Gustav Mahler as director. No decision has yet been announced, but Sir Henry is reported to have asked a release from certain engagements in Manchester, where the Queen's Hall Orchestra was to have played. It seems likely that he may leave his famous London organization to come to New York.



Mr. and Mrs. William Hodge

WHILE The Man from Home was visiting the Manhattan Opera House a real but a good-natured Cerberus used to keep tabs on those passing in and out of the stage-door. He had his favorites, established by long acquaintance, but he was equally ready to meet newcomers half way. The only drawback to his hospitality was his leash, which restricted him to a circle about one of the trunks, except when he went on to do his bit in the last act as the property of Almeric St. Aubyn. After the play was over he trotted back up Thirty-fourth Street, leading his master at the other end of the leash.

As Cerberus offered no objection to an interview with William Hodge, it was not difficult to find the star in the spacious dressing-room once consecrated by the occupancy of Mary Garden and others. The consecration occurred in the good old days before grand opera succumbed to the law of the survival of the fittest, and moving pictures flourished for their allotted span. Apparently unimpressed by the mutations of time, Mr. Hodge was nonchalantly removing a white sweater jacket, for he had arrived via automobile.

"Every season is good for a good play," remarked the actor as he filled his pipe. "That is no new dictum," he added deprecatingly. "As there are not many new things to be said, and, as new things are not said by chance in conversation, perhaps the best we can do is to say the old things over again in a new way. Personally, I'd rather take a chance on re-stating an ancient idea which is already proved by its age, than on dishing out a brand new cerebration that no one is likely to swallow." Mr. Hodge spoke deliberately after the manner of Daniel Voorhees Pike, pausing between phrases to pull a cloud of blue smoke from his pipe.

"One thing worth printing, however," added Mr. Hodge meditatively, "is that The Man from Home is not a dollar show. We played fifty-seven weeks in New York, to a total of \$304,000 during the forty-five weeks I was in the cast. In Boston we stayed twenty-seven weeks, at two dollars a throw, even for the matinees, and the house was packed way up to hot weather. But the Manhattan Opera House is not a paying theatre for this play.

"Now the question is: Do moving pictures and vaudeville kill the dollar game? What has become of all the cheap business? Look at the Academy, for example. Within the past few years, since the rapid development of nickelodeons, the middle-class theatre has dropped into obscurity. Apparently, patrons of the theatre prefer to economize by paying their dime for moving pictures, unless they can go to the first-class Broadway shows. Of course, this is good for the nickel kid, but the rest are kicking."

Perhaps the Manhattan Opera House individually is responsible for its unsatisfactory box receipts, for a man can in any of our newer Broadway theatres secure for a dollar a seat practically as near to the stage as the majority of dollar seats at the Manhattan. For seventy-five cents he can do better at any little theatre than in the enormous Manhattan.

"The multiplication of theatres," continued Mr. Hodge as he sat down before the light-bordered mirror, "may have something to do with it. Six or seven years ago, when I played in Philadelphia, there were but four houses of the first class. Now there are eight. The population of Philadelphia certainly has not doubled in the meanwhile, nor do I believe the number of theatregoers has doubled, either."

"Still, Joe Weber once remarked that it's a qualified fool who can't make a theatre pay."

With this succinct observation, the actor addressed himself to the task of turning Mr. Hodge's florid complexion into that of Mr. Pike by a coat of paint that scarcely differed in color from the face it covered.

"Next season I shall keep on in The Man from Home, playing through the South and the West. Although there is plenty of wear still left in the play, I am all the time looking about for new material. I

WILLIAM HODGE

AT HOME AND FROM HOME



Allen Drew Cook, Phila.

WILLIAM HODGE

have two or three under consideration now. I don't care particularly what I play, if the public likes it and if it is an honest American type. Of course, I had rather play a part that I like, but I have noticed that the actor who suits himself usually does it in a parlor—if he can rent one—or in the Lamba Club, if he can pay his dues. Running a play is like running a store—you have to satisfy customers."

Adding a little rouge to the sunset effect on his cheeks, Mr. Hodge continued: "It has been argued that the author makes the play, and it has been argued that the manager makes the play, and no doubt the question admits too many individual opinions ever to be settled definitely. But there never would be any need of storehouses if it were not for the author. Any one who writes is an author, if you don't tell of what. Some succeed and some don't, and some both do and don't. I have seen plays beautifully produced only to fail, and I have seen plays succeed with scarcely a grace added by the producer."

"Oh, it's a funny matter, this show business. If we knew beforehand what would go and what wouldn't, there would be no interest." Mr. Hodge evidently likes to take risks. Yet, even the most inveterate foe of gambling will admit that the uncertainty of the future constitutes one of the chief charms of living—the other two being the certainty of the past and the verity of the present. Hope and fear keep us active. The same principle applies to the production of plays.

"From what I can gather," said Mr. Hodge, "the audience likes having something new. Nothing is quite so fine the second time; the first glimpse at a beautiful landscape or an idea fills one with a peculiar pleasure not to be duplicated by the same cause. The blasé audience is the hardest thing on earth to play to; it is like trying to feed a man who has just got up from the table. An audience of actors is more sympathetic, but more critical. Having no illusions, they understand why a thing does or does not please."

Perhaps knowledge gives a pleasure different from that of illusion, yet it cannot be argued that it is always less intense. Anything that is really worth knowing thoroughly, be it a friend, a painting, an opera, a book, never loses its power to please; and



William Hodge and His Pet Bear

some people would even go as far as to say that anything worth knowing at all is worth knowing thoroughly.

"I have been wondering lately," observed Mr. Hodge as he parted his sandy hair in Kokomo, Ind., style, "what will happen if this secret vault over in the River Wy does disclose the proof that Bacon wrote all of Shakespeare. People can get their money back on the plays they have seen, can't they? Because the goods were not as represented. I suppose some of them would have to come a long way, and that will obviate a few difficulties of the adjustment."

A tap at the door and a boy appeared. "Long distance telephone call, sir," he said.

Mr. Hodge looked up warily. "I'll be there directly," he answered dryly. "Out front, is it?" he inquired.

"Right here, sir," replied the boy, rather mystified at the actor's incredulous tone.

"Oh, after the show, then," said Mr. Hodge.

As the boy disappeared, he explained: "I didn't know what a swell theatre I am in. Evidently the actor is the thing over here, with telephones at his elbow. I thought the boy was trying out some brand new joke."

"That reminds me of a similar experience in Canada. It was colder than the mischief, and one night as I walked into my hotel one of these lobby comedians who sit around with their feet on the table, sang out, 'Your ears are frozen.'"

"I hate clever people who have the idea that actors were created to say funny things to. Thinking he was one, I said, 'Yes, I like 'em that way. I always freeze 'em.'"

"Then the clerk and another loafer who was propping up the counter, echoed the information. Sure enough, my ears were frozen."

And those two men, to whom I had been sassy, took me out and with genuine Christian grace rubbed my cheeks with snow."

Mr. Hodge knotted his Windsor tie, surveyed his linear figure before a pier glass, slipped into a linen automobile coat, and perched a Panama hat on Mr. Pike's head.

"Motoring is one of my recreations, during my few leisure moments," he observed. "Then I like to read, especially American history. Nobody, I believe, can read the life of Lincoln without being moved. Foreign history, just because it is alien, strikes me more in an impersonal, theatrical way. Besides motoring and reading, I write a little." Mr. Hodge's story, "The Guest of Honor," is now running in the *National Magazine*.

"Plays and theatres, however, are making a very small noise just now, compared with my children. I have two, you know." He tried to say it in a commonplace way, but his voice refused to announce such an item in a commonplace tone. "There is Genevieve, named for the song in this play, and now Genevieve has a sister Martha, aged five weeks. So, I shall spend my Summer at home in Cohasset." The most undiscerning person would have realized that Arcady has no monopoly of idyllic days.

"Here are some Cohasset snap shots," Mr. Hodge drew out an envelope from his trunk. "There is a picture of me feeding candy to Copper, a honey bear that Tom Lawson unloaded on me. I tamed him, although the species is most difficult to handle."

His stage call interrupted the tale of the honey bear, and Mr. Hodge strode slowly away. A burst of applause presently announced that he was bowing to the audience.

Mr. Hodge seems to be a plain American who traffics more in concrete than in abstract objects. He moves and speaks with a deliberation acquired rather than natural, and with a self-possession that has the effect of being consciously assumed. As he discards all fligree embellishments his words ring with the spirit of the *res judicata*. In fact, the divergences between Daniel Pike as he appears to the audience, and William Hodge as he appears to the interviewer, are negligible.

CHAUNCEY L. PARSONS.

SHAKESPEARE'S BIRTHDAY.

Notable Memorial Observances at the Forrest Home, and in Chicago.

The three hundred and forty-seventh anniversary of the birth of William Shakespeare was observed at the beautiful Forrest Home on April 23, with even more eclat than usually distinguishes these annual tributes to the memory of the "Sweet Swan of Avon." There can be no doubt that this memory was very dear to Edwin Forrest, as it is one of the most explicit conditions of his will that these annual celebrations should be continued indefinitely, and it is to the credit of the worthy Board of Managers, and the conscientious officers of the Home, that nothing is left undone to make the occasion a memorable and enjoyable one.

So much has already been said in local and metropolitan journals in regard to this latest "birthday" that there is but a barren field to cull from, but, perhaps, enough has not been said in regard to the absolute delight and happiness of the little family—Edwin Forrest's legatees—on this festive occasion. A guest after guest drove up to be or she was received with a glad chorus of greeting, and if it happened to be the first visit they would be taken on a tour of inspection; the statuary, the rare old paintings, the library, with its 8,000 books, the imposing reception rooms, with their priceless antique furniture—even the cosy living rooms, each distinct and decorated according to the taste of the occupant—everything received its due meed of admiration.

Mrs. Hartel, the matron, presided gracefully during the hours when the reception luncheon was in progress. It is impossible not to speak in praise of the admirable manner in which this lady conducts this model establishment. Confusion or disquiet are absolutely unknown; everything is arranged with forethought and method; the servants are well trained, respectful, thoroughly competent; there is no jarring note in the Forrest Home; life flows on, monotonously perhaps, but peacefully.

During the splendid, warm afternoon, "Captain" John Jack held quite a reception on the sunny southern porch. It was his first appearance since his late paralytic attack, and he received quite an ovation, being very popular here and in Philadelphia. Mrs. Jack, formerly known as Annie Firmin, has been a devoted watcher at his bedside.

It was a happy idea to have the orchestra (furnished by the president, J. Fred Zimmerman) stationed on the piazza, not too far off to sacrifice the effect, and yet not too near to drown all conversation. The entertainment was delightful, but all too brief. Louis Kreidler, of the Aborn Opera company, sang the "Toreador Song" magnificently, and Robert Hilliard recited as only he can and proved his right to his old title of "Handsomest Bob." H. B. Warner was much admired for his flawless elocution and depth of feeling in James Whitcomb's "A Prayer."

Too much cannot be said of Otis Skinner's masterful and convincing speech regarding the latest phase of the Shakespeare-Bacon controversy. His earnestness aroused great enthusiasm, and it was evident his audience were not in touch with the latest "investigators." "Where—where, I ask you, are they digging for proof? In the mud—in the mud of the River Wye!" (And echo might have answered "Wye!")

It would take up too much time to enumerate all the eminent people who attended the birthday, but certainly first in order should come President J. Fred Zimmerman, who did so much to make the occasion a success. He and his charming wife are always welcome guests to the little colony of Springbrook. George Clarke and Mr. Sharpe, both members of the Board of Managers, were also present. Madame Fritz Scheff sailed gracefully in, but rather late in the afternoon, her chauffeur having lost his way. Piquant and charming Laura Hope Crews was there, with Mrs. Otis Skinner, who looked particularly lovely. Jolly Frank Kingdon, rosy and radiant as ever, was present, as was good Colonel T. Allison Brown, who is always to be seen at these celebrations. There were many more whose names well deserve chronicling, but enough has been said to show that "Shakespeare's Birthday" in 1911 deserves to be ranked among its most worthy predecessors.

Ceremonies in Chicago.

The anniversary was celebrated in Chicago last week. One of the most interesting incidents of the celebration was a number on the programme arranged by the Chicago Woman's Club, who gathered at the Studenbaker Theatre Monday afternoon. This number was a reading of the preface to Shakespeare's folio of 1623 by Miss Violet Heming, a descendant of the publisher. Miss Heming is a member of The Fox company, playing at the Lyric Theatre.

James O'Donnel Bennett, dramatic editor and critic of the Chicago Record-Herald, made an address in which he said:

My humble, if somewhat diffuse, name once having been mentioned in the conversation of a group of theatrical managers, one of them remarked with soft irony: "Ah, yes, the young gentleman who discovered William Shakespeare." Warned by that charming sarcasm, I shall strive to be brief rather than informing to-day, even at the anguish of not telling all I know. Besides, he to whom is intrusted a duty such as mine may be sure that a pretty woman is her own best introduction.

No one is all going to take it for granted that we all know that the amiable and worthy John Heming, publisher of the first folio of Shakespeare, without which folio we probably should have lost more than half the plays, was a Stratford man—he was born in Stratford, where the poet courted Anne Hathaway—that

he went up to London and became actor and shareholder in the Globe and Blackfriars Theatres; that he once acted before the court of James in Scotland by royal command, and that he was the first impersonator of the role of Falstaff. Professor Beverly Warner, Shakespeare commentator whom nobody will accuse of a tendency to gush, used to say that "in printing the folio of 1623, the first complete edition of Shakespeare's works, John Heming and Henric Condell rendered the most precious service to English literature." Their edition ran to between 800 and 900 copies. One hundred and fifty of them survive. Of these seventy-five are owned in America. The original price was twenty shillings—about \$35 in our values. A few years ago a not absolutely perfect copy sold for \$5,000.

That our poet loved these two publishers and actors we know from the bequest of six and twenty shillings—that would be about \$50 now—which he left each of them for the purchase of memorial rings.

That they loved him is testified in tender phrases they wrote in the brief preface to the folio—words at once so droll, so naive, so candid, and so penetrating, which John Heming's descendant is now to read to you. For more than three centuries the family of Heming has been identified with the English stage, and is so identified to-day. The present male representative of it is honorably active in theatrical management in the town of Douglas on the Isle of Man. His daughter, herself an actress, graces this platform.

Yesterday at the little ceremony of formal commemoration at the statue of Shakespeare in Lincoln Park, a child representing the family to which that hardy and valorous explorer, Sir George Somers, belonged—the man who gave Shakespeare much of the atmosphere for *The Tempest*—stood with his copy of the play before the statue and laid a cluster of roses there.

An incident such as that and such as Miss Heming's presence here gives tongue with singular sweetness and fervency to the things gone, touching their shadows with soft and lonely lights, imparting a sense of intimacy and dear kinship where before the mind dwelt only upon the austere annals of the formal historian.

A gentle hand brushes away the past for us to-day and John Heming speaks to you, from his folio, in the voice of the fair lady of violet eyes who bears his name. I have the honor and happiness to present to you Miss Violet Heming.

This was the incident of the afternoon that brought the poet more closely home to the audiences. Miss Heming—who has lost the final "e" in the course of three centuries, read the quaint, naive, kindly words of the preface to the first folio by Heming and Condell in a sweet, clear tone, making a lovely picture as she stood at the reading desk, her delicate blue frock and her golden braids—she is not seventeen—accentuating her girlish simplicity. After the reception, held in the clubrooms over the theatre, women kissed her and some cried over her until her mother had to lead her away to make ready for her performance in the Lyric Theatre that night.

STOCK AT THE GRAND OPERA HOUSE.

Corse Payton, who conducted a stock company last summer at the Academy of Music with remarkable success, will take possession of the Grand Opera House, Eighth Avenue and Twenty-third Street, on May 8, when the Corse Payton Stock company will begin a Spring and Summer engagement. The opening attraction will be David Belasco's famous romantic comedy, *Sweet Kitty Bellair*. During the Payton engagement at the Grand Opera House, there will be matinees every day, and the prices will be 10, 20, 30, and 50 cents. Among the many innovations that Mr. Payton will introduce to West Side theatregoers will be weekly receptions on the stage every Friday afternoon, after the matinee, when the audience and meet members of the company.

The company that Mr. Payton will bring to New York comes from his own theatre in Brooklyn, where he has conducted a stock company for the past eleven years. The company is headed by Minna Phillips and Claude Payton, and includes Grace Fox, Charlotte Wade Daniels, Ethel Milton, William A. Mortimer, Lee Sterrett, George Storrs Fisher, Joseph W. Girard, Cliff C. Stork, Richard Vanderbilt, Charles Greer, Everett Murray, and others. The productions will be staged by Lee Sterrett, who has acted in the capacity of stage director at Payton's Theatre in Brooklyn for the past seven years.

MIZZI HAJOS FOR THE SPRING MAID.

Werba and Luescher have signed the Hungarian prima donna, Mizzi Hajos, singing Christie Macdonald's role of Princess Rozena in *The Spring Maid* company that is being organized to appear in the important Western cities, which Miss Macdonald will be unable to visit for two seasons, at least, owing to her enormous success in the East. Before coming to America last year Miss Hajos had sung the leading role in Hungary of *The Spring Maid*, *The Merry Widow*, *Count von Luxembourg*, and other foreign successes. This will be her first appearance in America in an important operatic part. Next month she will go to Vienna and devote the summer to studying her new role with the composer, Heinrich Heinhart, returning in August with Miss Macdonald, who will coach her especially in the American interpretation.

PURDUE AMATEURS.

The Harlequin Club, of Purdue University, Lafayette, Ind., presented The County Chairman in the Dryfus Theatre, on April 17, before a large and appreciative audience. George Ade, a graduate of Purdue in 1887, gave the use of his comedy. In the cast were W. E. Sexton, A. H. Kurtz, W. L. Fitzpatrick, W. D. Zollman, R. H. Ruddell, E. M. Sonntag, B. L. Lurie, W. P. Smith, P. J. Glazebrook, F. C. Haeske, A. C. Davidson, H. M. Haas, W. S. Smith, S. B. Fiegener, G. W. Ripley, and J. E. Jones.

WOMEN GRADUATES AS PLAYERS.

A melodious, picturesque and well-managed revival of *The Gondoliers* was presented by amateurs—the Lend a Hand Dramatic Club, of Boston—at the Academy of Music, Northampton, April 25, following the first two productions of the opera in Jordan Hall, Boston. The Northampton performance was for the benefit of the Smith College Emergency Fund, and Smith faculty and undergraduates made up a large proportion of the audience, whose almost uniform evening dress, as well as a girl orchestra in dainty light gowns and numerous girl ushers, gave the theatre interior a festive effect both sides of the footlights.

The Lend a Hand Dramatic Club is a Boston organization of graduates from various women's colleges, and this is the seventh year that they have produced some standard drama or operetta with all the care to detail, zest in production and elaboration of dress expected from professionals.

The tuneful Gilbert and Sullivan melodies were on the whole well sung, the humor conveyed with relish and effect, and two graceful solo dances were introduced. The chorus furnished a sprightly and attractively colored blend of color and graceful motion, and while its volume of song was a little thin at the start this was improved as the performance progressed.

The following took part: Amy V. Beal, Helen Fellows, Marjorie Young, Claire Stephenson, Anna Ellis, Elizabeth Letherman, Frances Glover, Marjorie Hodgkins, Julia C. Colby, Mrs. Edward Merrihue Hallett, Mrs. Mabelle M. Swan, Marion Clapp, Marguerite Stephenson, Harriet Seaver, Sarah Smith, Alice Wyman, Florence Bacon, Carolyn Clarke, Gladys Chandler, Evelyn Cunningham, Ruth Fletcher, Laura Post, Helen Priest, Emilie Pichardt, Teresa Roquemore, Mrs. Ledgard Sargent, Marion Stutson, Ruth Stutson, Alice Wyman, Delpha Coolidge, Ruth Draper, Olive Dunne, Adele Fairbrother, Mrs. Percy Whitney Fuller, Ethel Howland, Irene Ingalls, Marion Miller, Sally Sumner, Ellen Sherwin, Marion Tucker, Alice Woodbury, Elizabeth Wells, Marion Jewett, Eleanor West, Margaret Rankin, Edith Hunt.

The student body of over 1,600 undergraduates at Smith College is divided into alphabetical divisions, from which are drawn those who present the more serious dramatic offerings of the students at stated intervals during the year. Division C is now preparing for *The Countess Cathleen* and *A Pot of Broth*, by William B. Yeats. These were selected from a list including *Rosemary*, *A Russian Honeycomb*, and *Cousin Kate*. Plays already given by other divisions this college year were *Trelawny of the Wells*, *The Rivals*, and *The Amazons*.

There has been some undergraduate discussion as to whether the selections for these divisions dramatics represented as literary or dignified plays as were worthy of the time spent upon such productions and the audience before which they were presented as college efforts. While the lighter, ephemeral plays that have served principally through a season occasionally have been repeated by Smith students, their plays have included enough standard old comedies and modern works of probably permanent value to make the present choice of Mr. Butler's poetic Irish plays fairly representative of the average run of selections rather than a direct result of the present discussion.

MARY K. BREWSTER.

ACCIDENTS FOLLOW CHOCOLATE SOLDIER.

The Western Chocolate Soldier company figured in a serious railroad accident near Meridian, Miss., April 21. The company was on its way in a special train to Birmingham, Ala., when the train ran head on into a work train standing on the track. All the members of the company, though not seriously injured, were shaken up pretty badly. The most seriously hurt were Mrs. John Lund, wife of the musical director, who was taken to St. Vincent's Hospital, Birmingham; Mrs. Vivienne, mother of the prima donna, Ruth Vivienne; Mrs. Maynard, costume woman; Mrs. Almee Talamon, Flo Bergere, Ed Beck, Edward Mulcahy, and Walter Hallbrook. This is the second wreck in five days which the company has suffered. The first occurred on Easter Sunday near Dallas, Texas, on the Texas and Pacific Railroad.

The Meridian accident delayed the company so that the curtain went up on the performance in Birmingham at ten o'clock. The crowded house, understanding the circumstances, waited patiently for the performance.

IDENTIFICATION.

The several charming young women whose pictures adorn the cover of *THE MIRROR* this week have all been seen on Broadway this season. Gladys Hanson, pictured on the first page, is Kyrie Bellieu's leading lady in *Raffles*, and it is said, will head a second organization next season in a play which is at present having a phenomenal run at a Broadway theatre. Hazel Allen is with *Low Fields in the Hen-Pecks*, Kitty Gordon is at the *Winter Garden*, Maud Lillian Berri is starring in vaudeville in a Scotch sketch, *Cupid in Kilts*, and Lillian Rice is also one of the beauties of *The Hen-Pecks*.

MILDERED HOLLAND IN VAUDEVILLE.

Frank Gersten, manager of the Prospect Theatre, Bronx, is presenting Mildred Holland at his theatre in a tabloid version of her dramatic success, *The Power Behind the Throne*. The engagement began Monday. Miss Holland is supported by a company of six, all of them members of the company which supported her in her season at the Garden Theatre.

Gossip of the Town.

Carroll Fleming has just been appointed by the Shuberts to the position of general stage director of the New York Hippodrome. Mr. Fleming's connection with the big playhouse has heretofore been confined to the writing of dramatic spectacles, including *The Haiders*, which was a feature of the first production staged there; *Pioneer Days*, of a couple of seasons past, and the current big war play, *Marching Through Georgia*.

W. S. Cleveland contemplates a very much needed rest, and with that object in view he has secured the services of William Josh Daly to occupy the managerial chair of the Prudential Vaudeville Exchange, so that during the time of Mr. Cleveland's vacation the clients of the Prudential Vaudeville Exchange will be assured of the same excellent service that they have been accustomed to since the origin of this booking office.

Count and Countess de Cisneros sailed on the *Oceanic* on April 26, for Australia via Paris. Madame de Cisneros will sing in Madame Melba's company with John McCormack.

Maxwell Driscoll, formerly juvenile leading man for Thomas E. Shea, Charles Turner, and Gladys Klark, closed his season with Miss Klark on account of illness. Mr. Driscoll sails for Ireland on May 18 for several weeks. His father and two brothers will accompany him.

Joe Robinson Haywood, whose Mammy Jinny in *The Nigger* was so successful on the road, has joined The Lights of London company at the Lyric and appeared Monday night as Sai in that production.

Mr. and Mrs. William W. Crimans (Mildred Hyland) have just closed a thirty-six weeks' season with Stair and Havlin's *The Wolf Company*.

Sallie Brent died April 14 at the Presbyterian Hospital, New York city. Her last engagement was with Mabel Taliaferro in *Springtime*. Previously she was in vaudeville for a short time. She was about twenty-five years old.

Mabel Craig, Richard Milloy, William S. Gill, and Mabel Wright close with the A. H. Wilson company at Altoona, Pa., on May 6.

Bobby Boyle and company will play the Keith and Proctor time in the future.

Porter Emerson Browne, who is still in London, was entertained recently with Herbert Sleath, by Sir Philip Burne-Jones, at the latter's house, having been especially invited by the great artist to see the original of "The Vampire" painting. Sir Philip afterward occupied a box to witness the performance of *A Fool There Was*.

Gertrude Gondhill was granted a divorce from her husband, Otis B. Thayer, in the Insolvency Court, Cincinnati, O., April 20.

Etta Reed Payton is to tender a progressive euchre to the members of the Professional Women's League on May 9. At the last meeting of the league the members showed their appreciation for Mrs. Payton's untiring efforts in behalf of the organization by nominating her for vice-president. At the present time she is one of the directors, and has always been active in the interests of the league.

Mrs. John R. Higgins (Faith Collins) was called home by the death of her sister, Mrs. Wallace Child, who died of apoplexy, April 22, in Medford, Mass. Interment was in Laurel Hill Cemetery, Saco, Me.

Captain Leslie T. Peacocke, of Los Angeles, recently had a clever one-act play in *Town Topics* entitled *The Eleventh Commandment*. Captain Peacocke has just finished a three-act drama called *The Bacarat Scandal*. His comedy, *An American Bride*, was taken on option by A. H. Woods for Julian Ettinge, who elected to star in *The Fascinating Widow* instead.

Ida Root Gordon closed a successful season with the Southern Rosary company, under the management of Rowland and Clifford in Kansas City, recently. She has been greatly praised by the press of the South for her distinct characterization of the dual lead of Vera Wilton and Alice March.

George A. Lessey and Mrs. Lessey (May E. Abbey) are re-engaged for the Light Eternal company, to open early in August. Mr. and Mrs. Lessey will spend their summer vacation at their new home in "High-lawn."

Edwin Brandt opens in vaudeville May 15 in *The Comback*. Penelope Norman, George Wiseman, Nat Seymour, and T. M. Anderson have been engaged for his support.

The diminutive comedian, Sol Solomon, on finishing his season with My Cinderella Girl will join the Aborn Opera company. He will be seen in Brooklyn as Sir Guy of Gisborne in *Robin Hood*, and Chippee Chop in *The Chinese Honeycomb*.

C. G. McGibney will be solo clarinetist and assistant conductor with Rolfe and his band at Young's Pier, Atlantic City, this summer. He will also assist Mr. Rolfe in his business interests. Mr. McGibney was formerly with Sousa's Band.

The Schiller Amusement company have arranged with Cohan and Harris to put a big production of the *Aviator* on tour next season. They have also arranged to send two companies on tour with the late Dodson success, *The House Next Door*.

McGee and Hays have taken Warren Warren in with them, and are going to do a three-people singing and talking comedy act. The act and songs were written especially for them. McGee and Hays have been working as a team, and Mr. Warren has been identified with several school acts, and of late was with the *Seven Kid Kiders* act. They will hereafter be known as McGee, Hays, and Warren.

PENCILED PATTERN.

Did you move on May 1. No. Neither did we. To tell the truth that moving day joke has been its best days long ago. What's the use of moving, anyway? All scenes seem alike when you get used to them.

With the Spring tonics come the all-star revivals. Lights of London is the first. We have quite a few lights of our own, especially on Broadway. How about East Lynn? We believe in advertising our own cities. (Sure, Lynn is a city.)

Billy Dillon and Harry Von Tilser are doing the same thing for the telephone with their "All Alone" song that George M. Cohan did for the American Flag—making it famous.

What are the Trap drummers going to do with all those sleigh bells now that all the acts are taking off "Winter?"

Now that the Folies Bergere has launched itself as a high-class restaurant with a regular show, an added attraction, some of the Times Square one-act lunch rooms will probably put in moving pictures as opposition. They'll probably advertise "coffee and pie with Pathe films, ten cents" or "two reels with a plate of soup," or "first run steak always on hand."

We met a fellow the other day who has a very cute child home. You've met them no doubt. After you hear how clever those children are you wonder why their parents are so stupid. (Don't judge us harshly; it's all in fun.)

L. Wolfe Gilbert, the successful young author-actor, has opened an office in the Gaiety Theatre Building, where he can be found daily by those who desire him to write them some regular vaudeville material. He is now busy on an act for a well-known Broadway star.

Poetry is such a cinch.

We never like to slight it;

(Chorus by our readers)

"Why don't you learn to write it?"

Some follies come from London; Their comedies were "canned"; They played one night at Weber's—and My how they were—Condemned.

Newspaper headline says "wealthy broker under arrest." Did you ever hear of a broker that was really poor? No; they leave that condition to the actors and authors. (You see, we had to say authors or some rich actor would get sore.)

A gentleman named Hans Flats had an article in one of the Sunday papers entitled "Some Actresses I Have Met," but they were only sketches, girls, so don't start to worry. Hans is a German artist.

Now they say S. Z. Poll, the Italian vaudeville prince, has a circuit of lunch rooms. Waiter, bring on the spaghetti. Maybe you will be able to play the Poll time with a free lunch clause in your contract.

They are putting "The Battle of Lexington" and "Paul Revere's Ride" films and using 200 super. Well, if they ever make a film of King Solomon and his thousand wives—that's the picture we'd like to see taken.

The Norton Sisters are showing a new act on the Loew time that compares favorably with any sister act that has been shown in these parts. After playing some United time they will probably go over the Orpheum Circuit.

Tetrazzini is only to get \$1,000 a performance. My, how will Luisa ever be able to live on such a stingy sum?

Marguerite Shannon, who designs costumes for productions besides assisting in the management of a well-known scenic studio, has started a new fad in Brooklyn society, that of wearing an Egyptian head dress at all social functions. She has two of them studded with Oriental jewels that are the envy of all who see them.

Somebody advertised for a young lady for an aerial act. Here's a chance for some young miss who wants to "get up in the world." (Get the rope for him, Warden.)

How are you going to spend your vacation? Yachting, motor boating, automobilizing or trying to book up work for next season? The latter will probably be the most popular, as is always the case.

Sullivan's barber shop, the comedy corner of the Putnam Building, still continues as popular as ever. No matter what time you go in there something is happening to Sullivan. Pat Casey says he would rather spend fifteen minutes there than go to a show. We don't blame him a bit; so do we.

We are in receipt of the following letter from Professor Bull:

Dear Pencill: (He probably refers to our appearance.) After one day's work as a baseball umpire I write to ask you if you will allow me to resume my old position as "adviser to broken hearts." The bats they use in this league are too heavy to be hit with so often. I will work for half salary for the summer, thus allowing you a saving of \$500 per week. Kindly send me a long telegram at your expense. Yours for advice, PROFESSOR I. BULL.

P.S. We wouldn't know what to do with the \$500 every week if we did save it.

An actress received a pair of Andrew Carnegie's shoes by mistake (at least so her press agent says), and she 'phoned Andy and sent the kicks back. Here is one person who does not want to stand in Carnegie's shoes.

Suggestion to song writers—why not write a song about the Summer Time. (Pardon me, brothers, won't you?)

How was your season?

THOMAS J. GRAY.

THE STOCK COMPANIES

The H. W. Taylor Stock company, supporting Harry Moore, is at the Casino Theatre, New Bedford, Mass. Excellent business is reported for the first week, which began April 17 in Pals.

Through the office of Wales Winter the following notable list of people have been engaged for the James Neil Summer Stock companies at St. Paul and Minneapolis: Edythe Chapman, Charlotte Walker, Adelaide Keim, Arthur Byron, Robert Drouet, Ernest Glendinning, Kathryn Keys, James T. Galloway, Allan Murnane, Charles M. Greene, Amelia Mayburn, Edgar McGregor, Edith Luckett, Aline McDermott, Rowland V. Lee, Lawrence Knapp, John B. Maher, Emmett Shackelford, Giles Shine, Francine Adler, Alice Lindahl, Ina Goldsmith, Lala Thompson, Frederick Wallace, William David, Alfred Cooper, Walter J. Connelly, Ernest Cassart, Edwin H. Neill, Fred C. Andrews.

On May 15 Edwards Davis will transfer his stock company from the Walnut Theatre, Louisville, Ky., to the Shubert Masonic in the same city. The move was made necessary through the purchase of the Walnut Theatre by Stair and Havlin. The first production at the Shubert will be Wildfire, to be followed by The College Widow and Going Home. In June Mr. Davis will revive some musical comedies.

The Charity Ball was the opening attraction on May 1 of the Myers-Daniels Stock company at the Auditorium Theatre, Baltimore. The company is headed by Claude Daniels and Irene Myers.

The Jefferson Theatre, Memphis, Tenn., has been renamed the Lyric, and was opened Sunday, April 23, by the Schiller company, under the management of Ben M. Steinback. In the company are J. Malcolm Dunn, Rose E. Tapley, Robert Taber, Effie Darling, Earl Craddock, George Klein, Hattie Kempree, Violet Kimball, Mae Laurens, Frank Stone, Frederick K. Stephens, and George Bylett.

The Bijou Stock company opened its season in Milwaukee, Wis., April 23, with Monte Cristo. In the company are Marcus F. Hoels, C. B. Callicotte, Frank Z. Archer, Earl Burnside, V. F. Fritchard, Alice Condon, Sydney Payne, Harry Shutan, Dorothy Smith, Maude Belmont.

Another stock company opened in Milwaukee, April 23, with The Prince Chap. The Davidson Theatre company includes Robert Dempster, Irving Cummings, W. H. Tooker, George Fisher, Vaughan Morgan, Gerald Harcourt, C. D. Brown, Ruth Miro, Alice Lilja, Charlotte Gray, Jean Margo, Coral Armin Tooker, Marie Curtis.

The roster of the Albee Stock company, which opened at Keith's Theatre, Providence, R. I., May 1, with The Man of the Hour, includes the names of Lowell Sherman, H. Dudley Hawley, Richard Pitman, Albert Lando, Grayes Scott, Helen Heimer, Fred Le Duke, H. C. Arnold, Dorothy Shoemaker, Berton Churchill, Eleanor MacEwen, M. H. Harriman, and C. Wilson Hummel.

The Traversa Vale Stock company opened at the Empire, Hoboken, N. J., May 1, with Merely Mary Ann. In the company are Louise Vale, Pedro de Cordoba, Kenneth Davenport, Cecil Kingston, Jack Daly, Robert Reese, Eleanor Calmes.

Frank T. Charlton has been engaged to play leads with the Cummings stock company, Fitchburg, Mass.

John A. Daly closed a special engagement with the De Duyn Stock company, at

GUS HILL WINS.

A decision handed down by Judge Dehanty April 27 in the case of Gus Hill against the Columbia Amusement Company will be of interest to the producers of popular priced attractions. About six months ago Mr. Hill started a suit to prevent the Columbia Amusement Company from putting in extra acts in his attractions at his expense without his consent. George Edwin Joseph represented Mr. Hill and Herbert H. Limberg, of Hirsch, Sheurman and Limberg, represented the company. Judge Dehanty took the case away from the jury and gave his own decision that in booking an attraction a house manager must take it as he finds it or leave it. He gave Mr. Hill judgment and costs and also ordered that he be reimbursed for the acts which have been inserted by house managers in Mr. Hill's companies without his consent. Mr. Joseph has about \$15,000 worth of the same kind of suits to be brought up.

JUDY O'HARA

Aphie James, widow of the late Louis James, will open in Boston May 15, as the star of Mrs. Frances Hodgson Burnett's new play, Judy O'Hara. The supporting company will include Paul McAllister, Lynn Pratt, Anna Warrington, Frank Currier, Alfred Moore, Frank Kilgus, Julia Hanchette, Frank Deum, Isabelle Lee, Gerome Edwards, Helen Langford, Marcus Moriarty, Henry Douglas, and Frederick Paulding.

QUALITY STREET.

The Teachers' Club, of Springfield, Mass., presented Quality Street, by J. M. Barrie, recently. In the cast were Helen Pope, Ida Pettie, Clara Phillips, Robina Anthony, Angie Meliden, Louise Mason, Sylvia Norton, Mrs. A. T. Talmadge, Annie Gerald, Lina Greenlaw, Nettie Robbins, and Miss Higgins. Numerous others appeared for smaller parts.

Lowell, Mass., on April 15, and has joined the Vale Stock company at Hoboken, N. J. Mabel Griffith has signed with the Schiller Players, Birmingham, Ala.

Mr. and Mrs. Edwin Mordant (Grace Atwell) have closed their stock season in Mobile, Ala., and will return to New York immediately. In spite of an excellent company and first-class royalty plays, the Mobile theatrogoing public did not offer sufficient support to warrant a continuance of the season.

Helene Hamilton has closed with Della Fox, in Delightful Dolly, and after a week's rest at her home in Atlanta, Ga., she will go to Savannah, where she will be in stock for the Summer.

Maude Leone has signed contracts with R. A. Marshall to present the Maude Leone Associate Players at the Lyceum Theatre, Duluth, Minn., for the entire Summer. The company is now playing a special Spring engagement and breaking all records with such plays as Forty-five Minutes from Broadway and The Girl Question. The bill this week is Henrietta Crossman's All-of-a-Sudden-Ferry, produced under the personal direction of Miss Leone. This bill closes the Spring season, and the company will be reorganized and open June 4 for the Summer. Beulah Poynter opened at the Haymarket in Chicago on April 23 in her own original play, The Little Girl That He Forgot, and press and public were of the opinion that this is one of the best parts in her dramatic career. After playing the Haymarket, National and Crown theatres, Chicago, Miss Poynter will close her regular season, having been on tour since the first day of August. The season covers a period of forty weeks. Immediately upon the close of the regular season Miss Poynter and an especially engaged stock company will start for Denver to open a ten weeks' stock engagement at Lakeside Park in that city. The company includes Henry Hall, John Bowers, Tod Armond, True S. James, Henry Norbury, Mr. and Mrs. Edward Hall, Helen Walton, Bertha Julian, Lettie Allen, Nettie Loudon, Dora Davidson, director, and Harry J. Jackson, business-manager. Miss Poynter will be seen next season in an entirely new play, under the direction of Hurt and Nicolai, and the opening will take place early in August.

Emma Bunting has severed her connections with the Shuberts and will be under the management of the Schiller Amusement Company. She will tour the road next season under their management in a play that will be selected to meet her requirements. The Schiller Amusement Company having taken over Richmond, Va., for Summer stock will exploit Miss Bunting there for a season of ten or twelve weeks. The Bunting Stock will open at Richmond May 8. The opening bill will probably be The Girl of the Golden West.

The Schiller Players opened in Atlanta for the Summer season on Monday night, April 24, in The Girl of the Golden West and scored an immediate success. Marie Pavey as the Girl and Richard Thornton as Ramalres established themselves at once. This week Mrs. Temple's Telegram is the bill, to be followed by Secret Service the week of May 8.

The Salt Lake Amusement Association are presenting Maude Fealy at the Garrick Theatre, Salt Lake City, in several revivals of her more famous roles. She opened April 24 in Mary Mannering's old success, Glorious Betsey.

THOMAS H. DAVIS CRITICALLY ILL.

Thomas H. Davis, formerly of the theatrical firm of Davis and Keogh, is critically ill at his home in White Plains. Mr. Davis recently returned from Hot Springs, Ark., where he had gone for the benefit of his health. He took to his bed immediately on reaching home. Mr. Davis contracted blood-poisoning from excessive smoking, it is said.

For many years Mr. Davis was associated with the Barnum and Bailey circus. In the capacity of purchasing agent he accompanied the Barnum and Bailey show on its first trip abroad.

The firm of Davis and Keogh was noted for its melodramatic productions. The partnership was dissolved about seven years ago.

THE LADY FROM OKLAHOMA.

Rehearsals have begun at the Garrick Theatre for The Lady from Oklahoma, in which Herbert Kealey and Effie Shannon will be starred by A. G. Delamater. The cast comprises, in addition to Mr. Kealey and Miss Shannon, Anne Meredith, Marian Abbott, Alida Cortelous, Nina Herbert, Frances Hemric, Elisabeth Wyatt, Lella Owen, Clarence Heritage, and Ben Benton.

SULLIVAN'S BILL FAVORABLY VIEWED.

The Assembly at Albany on April 29 passed Senator Timothy D. Sullivan's bill which amends the Greater New York charter in relation to theatre licenses. The bill provides that before a theatre license is refused the applicant is entitled to a hearing with counsel. Whenever the Police Department shall refuse to grant a license after hearing the applicant it shall state in writing the reason why such application has been refused. The decision of the Police Department may be reviewed by certiorari proceedings, and if it is determined that the

refusal to grant a license has been unjustifiable an order shall be issued directing the issuance of a license upon the payment of the sum. The bill now goes to the Governor for his consideration.

REFLECTIONS.

Umberto B. Sorrentino, pupil of Giorgio M. Sulli, will open with the Aborn Opera Company in May. Mr. Sorrentino has also closed contracts for engagement with the Boston Opera Company for next season and the year following.

Maurice H. Rose, formerly American representative for Sherek and Braf, Ltd., the European vaudeville agents, has severed his connection with that firm and has joined the New York office of H. B. Marinelli, Ltd.

On the night of April 18 The Chocolate Soldier was the attraction at the Walnut Street Theatre, Vicksburg, Miss. The spotlight was placed in the aisle of the middle section of the balcony, and during the performance an elderly woman taking her seat near the light stumbled and fell against it. Had it not been for the coolness and presence of mind of a woman in the front row who caught the light as it was about to fall into the orchestra circle, some person or persons would have been killed. Hereafter this theatre will refuse to permit spot-lights in the balcony.

Del S. Lawrence, head of the Lawrence Stock company, playing at the American Theatre, Spokane, Wash., has bought a fifty-five-acre fruit ranch, seventeen miles east of Spokane, where his mother and sister will make their home with his family.

Iris Doré has in rehearsal a new dramatic sketch entitled At the Flood, written expressly for her by Charles Horwitz.

Adelaide Cumming, who has just closed a season in repertoire on the road, has been engaged by Harry Tighe for his Collegians. She arrived in New York on Tuesday night and opened with the company at the Wednesday matinee.

Beulah Poynter has leased her play, The Little Girl That He Forgot, to Thomas Sewell for the coming season. Mr. Sewell will present the piece in all the best one-night stands in the Middle West. This has been Miss Poynter's vehicle for the past season and has proved one of the best money makers on the popular-priced circuit.

Newton Beers, the old-time actor and author of Lost in London and Enchanted, will open in a sumptuous production of King Saul in Springfield, Mass., the first of June, under the management of Irving Beers.

Albert Chevalier, the famous English character artist, will make a short tour of Western Canada under the direction of Frederic Shipman, the Canadian impresario, who toured Meiba through that territory last Fall. The tour, which is limited to four weeks, will open at the Walker Theatre, Winnipeg, on May 22, and extend to Vancouver, including the larger points between these cities.

Carl Hartbeig, late of Mrs. Fisher's Becky Sharp, has been engaged by the Aborn opera company to play William, the German innkeeper, in The Red Mill.

TROUBLE FOR ITALIAN MUSICIANS.

When the Italian Comic Opera company from Palermo came to New York their first week's stay in this city proved almost as troublesome for Manager Raymond Barnella as their engagement in Mexico might have been had they braved the Mexican revolution. The company had finished their season in Cuba, but were prevented by the revolution from filling their contracts in Mexico. Accordingly they came to New York and opened at the Majestic Theatre April 24.

The first event to dim the lustre of the engagement was the substitution of Esther Zanol, of the Metropolitan Opera force, for the 340-pound prima donna, Teresa Lina Paccelliantica. The American firm of Rabinoff and Atwell, who are caring for the fortunes of the company, made the change. Madame Paccelliantica and impresario Barnella objected to the substitution and went to Rabinoff and Atwell's office, where Signor Barnella started to walk off with the contracts. The police were called and Barnella spent the night of April 25 in a cell on the charge of grand larceny. The following morning he was released on parole in the custody of his counsel.

Then on April 28 the Musical Mutual Protective Union demanded that Canapa, the conductor, become a member of the union before conducting any more performances. The rule is that a foreigner must pay \$100 to the union, which returns the sum to him if he returns to Europe in six months. Canapa did not have the \$100, but Ben Atwell, one of the American managers, advanced the sum, thus again saving the engagement.

CHANGING THEATRE ENTRANCES.

In order to comply with the demands of the city, which is widening Forty-second Street, the Hackett, Liberty and New Amsterdam theatres have already begun to tear down their fronts. The Hackett is now dark, but Christie MacDonald in The Spring Maid at the Liberty and The Pink Lady at the New Amsterdam are continuing their runs during repairs. The Belasco, which is closed for the summer, and the Lyric, which has four weeks yet to run for Lights o' London, will be the next to begin changing their entrances.

THE FRIARS WILL FROLIC.

A Huge Bill of Famous Actors Provided for the Tour.

For the purpose of the Friars' tour, which begins May 28, Weber and Fields will be seen again playing together. George M. Cohan, William Collier, Lew Fields, Raymond Hitchcock, Henry E. Dixey, George Evans, Nat Willis, Lew Dockstader, George H. Primrose, Emmett Corrigan, John Barrymore, Jerry J. Cohan, Carter De Haven, Gus Edwards, Andrew Mack, Eddie Fox, George Egan, William Rock, Harry Kelly, Tully Marshall, Fred Niblo, and other men prominent on the American stage to-day will comprise the personnel of the ten-day company. A. L. Erlanger is the general director of the tour and is actively engaged in all the details and stage management of this unique traveling organization. His assistants include George M. Cohan, who is the general stage director, with a staff comprising Sam Harris, John Murray, R. H. Burnside, Mike Simons, John W. Rumsey, George W. Sauter, Jerome Siegel, and Bruce Edwards.

The first performance will be given in New York Sunday night, May 28, at the New Amsterdam Theatre, the usage of which has been donated by Klaw and Erlanger. From New York the company will go to Atlantic City for a single evening performance at the Apollo Theatre, and from there to the Chestnut Street Opera House, Philadelphia, for one matinee. The Academy of Music, Baltimore, will be the next stopping place, and from there the company will travel to the Nison Theatre, Pittsburgh, for a matinee and night performance. Thursday evening will be devoted to Cleveland at the Euclid Avenue Opera House. In Cincinnati a night performance will be given at the big Music Hall, and from there the company will go to St. Louis for two performances at the Olympic Theatre. Two shows will be given in Chicago at the Auditorium Theatre, to be followed by a night performance at the Detroit Opera House, and from there on the route leads to Buffalo for a matinee, a performance the same evening in Rochester, and the tour will continue to Boston, where a matinee and night performance will be given, concluding with a matinee and night performance at the New Amsterdam Theatre on Thursday. The traveling arrangements of the organization include six sleepers, two dining cars, one buffet car, and two baggage cars. In each city the organization visits a parade will be given, and many of the clubs in the various cities have arranged for the entertainment of the Friars during their short stops. The party will number, with those taking part in the performance, a special orchestra of over 100 pieces.

The tour of this year is a departure from the annual efforts of the Friars in the past. Heretofore, a single performance has been given in some theatre in this city, and the proceeds devoted to the building fund of the club. The inter-city tour of this year is the result of recent discussions for the need of a new clubhouse, and the proceeds of the tour will be devoted to that end.

The performance will consist of an old-fashioned minstrel first part, with fifty prominent actors in the circle. The end men will be George M. Cohan, William Collier, George Evans, Lew Dockstader, Raymond Hitchcock, George Evans, Eddie Fox, Lew Fields, and Joe Weber. The inter-actors will be Henry E. Dixey, Emmett Corrigan, Jerry Cohan, and Andrew Mack. The circle will include Gus Edwards, Jack Gardner, Fred Niblo, George Egan, Tully Marshall, and others.

In the old George M. Cohan and William Collier will appear in a frolic skit. Joe Weber, Lew Fields, and William Collier will for the last time on any stage present their famous choking scene. An old-fashioned after-piece, especially written by George Cohan, will be acted in white face by the entire company.

PEASANT PLAYERS.

The peasant players from the Berchtesgaden Bavarian Theatre, Bavaria, are holding forth at the Irving Place Theatre. During the past week they presented a programme of plays typical of their locality which included The Crucifix Maker of Chammergau and Almenrausch and Edelweiss, in which they were seen a year ago. Their new offerings were Der Prozessmann and Die Wirthschafterin von Aschau, the latter a four-act play by Alois Bach. All these pieces are constructed on similar lines, with a strong line of low comedy roles, freely interpolating songs and national dances. The current week's bills are Die Schöne Mühlbauerin von Berchtesgaden and 's Austragstaverl. Excellent houses have greeted the efforts of these players.

LICENSES HELD UP.

Nearly 200 theatres devoted to motion pictures and vaudeville were unable to open at the usual time on Monday, as their licenses had been held up. Most of the night performances were given, however, though licenses had not been issued, and it was reported that many of the smaller places would not be licensed this year. In the smaller motion picture houses recent orders against standing have seriously affected receipts.

WILLIAM A. BRADY STUNNED.

While supervising the setting of the scene for the fourth act of The Lights of London at the Lyric Theatre on Monday night, William A. Brady was struck by a falling piece of scenery and painfully, though not seriously, hurt.

AMATEUR DRAMATICS.

The Hasty Pudding Club of Harvard presented The Crystal Gazer in the ballroom of the Hotel Astor on April 21. The last time the club came to New York was in 1895, when Proserpina, by Winthrop Ames, was offered. The Crystal Gazer deals with the attempts of Henry Higgins, an Oshkosh merchant, to find a suitable husband for his daughter. She chooses her own mate, however, the lucky gentleman being a dashing American youth instead of the English nobleman. The cast included W. S. Seemans, Jr., E. A. Bemis, E. P. Pierce, Wetmore Hodges, F. W. Gilbert, R. C. Beckley, J. C. Savory, L. H. P. Chapin, J. Simpkins, R. Clifford, A. M. Osgood, S. B. Steel, L. Crocker, F. Gray, A. Gregg, K. Roosevelt, L. McK. Miller, C. E. Dunlap, N. Bolton, I. Bolton, H. C. Dewey, and A. Dana.

The Harvard Dramatic Club presented four Spring plays in Brattle Hall, Cambridge, on April 11: At State Line, by Charlton Andrews; Men Are Mortal, by Miss K. M. Rice; The Scales and the Sword, by Farham Bishop, and Manacles, by H. K. Moderswell. Mr. Moderswell's play was the most notable number, both in idea and acting, especially in the work of Mr. Sturgis.

On the first anniversary of the founding of Jackson College, Boston, the All Around Club presented an operetta by Frederick Field Bullard, called Jack and the Baker's Bean Stalk. The principals of the cast were Elaine Jones, Etta M. Phillips, Mary H. Dodd, Evelyn Hearsey, and Donald Rockwell.

At the Brinckerhoff Theatre, on April 21, students of Barnard College presented Percy Mackaye's Joan of Arc. The cast consisted of D. Cheesman, K. Gay, I. Bokshitsky, V. Turk, A. Surut, M. Newman, F. Lowther, G. Borchardt, E. Webb, A. Loughren, E. Rosenblatt, M. Newman, E. Burne, D. Fleischman, M. Coyle, D. Fleischman, E. Franklin, M. Stewart, Mildred Hamburger, Cecile Seligman, Helen Dana, M. Hellsprin, M. Stewart, M. Ivimey, M. Neugass, M. Schorr, J. Brown, M. Kenny, A. Weil, C. Gonzales, E. Parks, B. Heineman, Constance von Wahl, Ernestine Isabel, Iphigene Ochs, Esther Burgess, L. Weil.

University amateurs at Seattle, Wash., sang Pinafore in the auditorium on April 1 before a large and friendly audience. Hazel Folsom entirely charmed the patrons of the performance in the prima donna role. Encores were frequently demanded from Hugh Bowman as Captain Corcoran, John W. Kellier as Bob Becket, and I. D. Carson as Sir Joseph. Others in the cast were Charles A. Case, Carl H. Norris, David L. Soltan, Kenneth Meisner, Veora Dickerson, and Katherine Pease.

The Cutler Comedy Club presented Facing the Music, a three-act comedy by James H. Darnley, last week at Carnegie Lyceum. In the cast were Gilroy Mulqueen, Arthur C. Keck, Andrew J. Post, George Mumford, Thomas Walsh, James G. Cannon, Jr., Fred A. W. Davis, Thomas Onitvira, and Donald Cammann.

The Paint and Powder Club of Baltimore presented 1492 at Albaugh's Theatre on April 17 to an audience as enthusiastic as always greets its performance. The cast included Charles D. Murray, Joseph W. Swickert, Charles G. Kerr, Frank Hamilton, G. Raymond Elshauer, Elmer C. Perkins, Rowland C. West, H. L. Hundie, Charles M. May, Harry F. Klinefelter, Lloyd Unduch, Verbury Hooper, Murray Waters, Clarence Miles, Tilleston Mudge, Charles Andrew McCann, Arunah S. A. Brady, J. Hyland Kuhns, Gustav Heinkehen, R. Contee Rose, Robert T. Jenkins, Oscar Webb.

At Leland Stanford University The Amazons, by Pinafore, has been selected for the commencement week by the seniors. At Broadway Hall, Toronto, amateurs presented Betsey Barker, by J. M. Morton, and His Brother's Confusion, by S. G. The casts included John W. Gordon, Mrs. B. Beaver, W. W. Ingram, Flora Zimmerman, C. W. Judson, Miss Martin, J. Owens Hendrie, Mr. Gordon, J. J. Galbraith, Christie H. Leitch, Mr. Ingram, Mr. Seville, Andre Montell.

The English Club, of the University of California, in the Greek Theatre, at Berkeley, presented Schiller's Mary Stuart, on April 22. It was a production that in its total effect compares favorably with anything else ever done at Berkeley. The stage management of Garnet Holt is particularly the cause for this. Leigh Stafford in the title-role did some excellent work, and she was ably supported in the main by Louise Ramadell as Elizabeth, Robert H. Webber as Sir Edgar Mortimer, Roswell G. Han as Shrewsbury, and James H. Cappon as Lord Buriar.

Major Devine, of Winnipeg, is the author of The Mills of the Gods, which was presented in the Earl Grey Musical and Dramatic Competition, in Walker Theatre, on April 26, by the Philanderers Dramatic Club.

Pinafore was sung in the Maryland Theatre, Cumberland, Md., on April 25. Ingram Lord, John E. Edwards, and Dr. S. Lue Swicks directed the stage, the musical, and the orchestra. The cast included William L. Morgan, William C. Montignani, Thomas Richards, R. Mason Hill, John Read, Roger Sanbury, Beale Dwyer, Hida Turner, Mrs. Eugene Grayson.

BLANCHE WALSH ILL.

The rest of Blanche Walsh's season in The Other Woman has had to be canceled on account of Miss Walsh's illness. She was taken seriously sick in Fort Scott, Kan., on April 20 and the company was disbanded. Miss Walsh has not been feeling well for some time and was prostrated by a season of twenty-eight consecutive weeks.

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THE SOCIETY OF THE ALUMNI.

Members of the Society of the Alumni have been greatly interested in the activities of the society during the season. Recent and notable affairs being the meeting of welcome to the class of 1911, which has done excellent work in the plays presented. This meeting was held at the rooms in the Commercial Trust Building, an additional room being required to accommodate the number present.

Informal speeches and words of welcome were contributed by Mr. Sargent, the president of the Academy; Mrs. Marion Manville Pope, who was here for a brief visit before returning to her present home in Santiago, Chile, South America, Edwin Morrison also spoke most helpfully to the graduates of professional life and factors in its success. Other speakers were Anna Warren Story, Jessie Crommette, Mrs. Hamilton, Miss Wilson, Mrs. Stevens, Alfred Young, Wales Winter, Mr. Rosaline, Mr. Joseph, Mr. Levy, Morgan Wallace, Mr. Bern responded on behalf of the class.

The informal dinner given at the Hotel Chelsea was a great success in every way. Recitations, music and speeches from those present added to the enjoyment of the evening. Lemuel B. C. Josephs presented some of his artistic work in the shape of beautifully painted dinner cards mounted for framing.

On Friday, May 5, at four o'clock, members are invited to the society room to meet Anna Warren Story, who is this Spring to give up her active professional work and leave New York to reside in Massachusetts.

THE GARDEN WILL BE GERMAN.

Before his departure for Europe on Saturday Konrad Dreher, the talented German comedian, made the announcement that in conjunction with Gustav Amberg he had secured an option on the Garden Theatre for next season. He plans opening the season about the middle of October with an operatic troupe from Vienna, followed in December by the company of the Munich Union Theatre. In February, if nothing goes amiss, it is the intention to bring Ernst von Possart back to this country. The Munich Union Theatre is Mr. Dreher's home playhouse.

VICTORIA ROOF OPENING.

Hammerstein's Roof Garden will open June 5. At present it is offering pictures and small time vaudeville, but on June 5 a regular programme of thirty-two acts will be given—seventeen in the afternoon and seventeen at night. The big feature of the opening bill will be a troupe of Tyrolean singers and dancers.

VAUDEVILLE.

The current variety bills are: Hammerstein's—McIntyre and Heath, Sam Mason and company, Billy Montgomery and Florence Moore, John C. Rice and Sally Cohen, Frank Morrell, Felix and Cairo, Hoy and Lee, Six Kitchen Sisters, Arlington Four, Ernest Ball, Will Rogers, Di Page Brothers, Bertie Lawrence, the Marrowless Duns, Bowen Brothers, and Morris and Eddie. Fifth Avenue—Rose Cochran and company in A Wise Widow, Genaro and Bailey, Old Soldier Fiddlers, Jack Wilson and company, Benham and Moore, the Dorians, Ethel McDonough, Laura Hurt and Henry Stanford. Colonial—Paul Armstrong's Romance of the Underworld, Mack and Orth, Johnny Stanley and Ruby Norton, Jack and Violet Kelly, Four Fords, Haines and Vidoco, Work and Over, Marselles, Thomas J. Ryan and Richard company in Mac Haggerty, Gateways. Alhambra—Eddie Janis, Aurora Troupe, Jolly Wild, Temple Quartette, Chadwick Trio, Bowman Brothers, the Vanderhoofs, Dore Brothers, Mlle. Vera Besson and company in The Woman Who Knew. Grand—Gus Edwards and His Song Revue, Bert Levy, Lyons and Yocco, Rooney and Bent in The Busy Bellboy, Clifford and Burke, Two Punks, Paul Le Croix, McMahon and Chapelle and Their Pullman Porter Maids.

HOBOKEN.

Sam Hardy and Elsie Scott Well Remembered Here—Two Stock Openings.

The Corne Payton Stock co. presented The Man on the Box April 24-25. When Sam B. Hardy stepped upon the stage there was one round after the other of applause; in fact, it was several moments before he was allowed to

speak his lines. The reception was, without doubt, the biggest ever given a player at the Gayety. Elsie Scott (Mrs. Hardy) also received an ovation. This couple were surrounded by flowers and have every reason to know that the Hobokenites have not forgotten them since last season. Mr. Hardy gave an excellent performance of Bob Worburton. Johnny Gray was easy and delightful as Charles Henderson. Harry B. Roche gave a fine portrayal of the magistrate. Frank Armstrong has an ideal Irish brogue and, of course, made an ideal policeman. Bobby Livingston had two small parts, which he handled in a regular Livingston manner. Florence Gear made a pretty Betty, at times rather girlish, but the audience seemed to be pleased. Elizabeth Bacon as Cora did her small part well. Elizabeth Bathurst played Mrs. Conway in a dignified manner. In fact, the play and the players were a credit to the Payton co. Special preparations are being made for the City next week. The Yale Stock co. opens 1 in the Empire, presenting Merely Mary Ann. The Hudson Stock co. opens 1 with The Lion and the Mouse, then When We Were Twenty-one. Harry B. Roche goes to Newark 1, and Virginia Wilson is also loaned to Newark.

CURRENT AMUSEMENTS

Week ending May 6.
ACADEMY OF MUSIC—Stock co. in The Wolf—123 times, plus 12 times.
ALHAMBRA—Vaudeville.
ASTOR—Closed April 8.
BELASCO—The Concert—31st week—244 to 251 times.
BROADWAY—Closed April 29.
BROADWAY—Lew Fields in The Hen-Pecks—18th week—99 to 106 times.
BRONX—Vaudeville.
CASINO—Louise Gunning in The Balkan Princess—21 times, plus 10th week—75 to 82 times.
COLONIAL—Vaudeville.
COLUMBIA—Serenaders Burlesquers.
COMEDY—William Collier in The Dictator—105 times, plus 4th week—21 to 28 times.
CRITIC—The 8th week—54 to 63 times.
DAILY—Robert Mantel in Macbeth—3 times.
Homes and Juliet—1 time; Othello—24 times; The Merchant of Venice—3d time; King Lear—7th time; Richard III.—1 time.
EMERALD—Closed April 28.
FOLLIES—Burlesque Reviews—2d week.
GAIETY—Excuse Me—12th week—80 to 86 times.
GARDEN—Closed April 22.
GARDEN—Closed April 8.
GEORGE M. COHAN'S—Met-Rich-Quick Wal-lingford—172 times, plus 12th week—90 to 97 times.
GLOBE—Bayes and Norworth in Little Miss Fix-it—5th week—33 to 40 times.
GRAND OPERA HOUSE—Alma, Where Do You Live—23 times, plus 2 times.
HACKETT—Closed April 15.
HERALD SQUARE—Everywoman—10th week—75 to 82 times.
HIPPODROME—The International Cup, Ballet of Niagara—56th week; Marching Through Georgia—5th week.
HUDSON—Blanche Bates in Nobody's Widow—24th week—196 to 203 times.
HURTING AND SEAMON—Marathon Girls.
IRVING PLACE—Berchtesgaden Players in Die Schöne Mühlbauerin—4 times; s'Austragstaverl—3 times.
KRITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Ralph Hors in Dr. De Luxe—3d week—17 to 24 times.
LIBERTY—Christie MacDonald in The Spring Maid—10th week—147 to 154 times.
LYCEUM—Mrs. Flake in Mrs. Bumpstead—Leigh—5th week—33 to 40 times.
LYRIC—The Lights of London—1st week—1 to 8 times.
MAJESTIC—Italian Comic Opera co. in I Salmabanchi—9 to 11 times.
MANHATTAN—De Wolf Hopper in A Matinee Idol—7th time, plus 8 times.
MAXINE ELLIOTT—The Deep Purple—121 times, plus 3d week—9 to 16 times.
METROPOLIS—Cecil Spooner in The Dancer and the King—46 times, plus 9 times.
METROPOLITAN—Closed April 15.
MINER'S BOWERY—Imperial Burlesquers.
MINER'S BRONX—Dramland Burlesquers.
MINER'S EIGHTH AVENUE—Washington Society Girls Burlesquers.
MURRAY HILL—Star and Garter Show.
NEW—Closed April 8.
NEW AMSTERDAM—The Pink Lady—8th week—107 to 114 times.
OLYMPIC—E. Heeves' Burlesquers.
PEOPLE'S—Rudolph Schildkraut in Gott der Rache—5 times.
PLAYHOUSE—Over Night—122 times, plus 3d week—17 to 24 times.
PUBLIC—Closed April 29.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—8th week—59 to 66 times.
VICTORIA—Vaudeville.
WALLACK'S—Mabel Hite in A Certain Party—2d week—6 to 16 times.
WEBBER'S—Closed April 21.
WEST END—Robert T. Haines Stock in Soldiers of Fortune—3 times.
WINTER GARDEN—Spectacle and Vaudeville—5th week.
No performances were given at the Garden Theatre last week.

CHICAGO AMUSEMENTS

An Enjoyable Week at the Theatres—Lackaye Will Abandon The Stranger, and Lillian Russell, Sending The First Night to Storage, Will Appear in Vaudeville—Colburn's Chat.

(Special to The Mirror.)

CHICAGO, May 1.—Managers and the public enjoyed the week just ended—the one because of a decided increase in business, and the other because of an interesting and varied list of attractions. This week saw the opening here at the Grand last evening of Marriage à la Carte and of Michel Harrymore at the Blackstone. The Fox has gone over to the Court from the Lyric, which now presents The Quality of Mercy, and Love and Politics has moved from the Court to the La Salle Opera House. McVicker's presented Madame X last night, while The Girl of My Dreams stays at the Chicago Opera House. The Shubert's Man leaves the Princess dark, Sam Bernard plays at the Garrick, Getrich-Quick Wallingford at the Olympic, the Berens Sisters at Powers, Rose Stahl at the Illinois, Merry Mary at the Whitney, and Julian Hiding at the Colonial, where two weeks only remain of the present engagement. This week the Shubert's was dark, but opens next week with Will-o'-the-Wisp, with music by Alfred G. Robyn.

Michel Harrymore's company contains Mrs. Sam Sothen, Louise Drew, and Charles Dalton. The first week's bill will be Alice-Sit-by-the-Fire and The Twelve-Pound Look moved from the Court to the La Salle Opera House. McVicker's presented Madame X last night, while The Girl of My Dreams stays at the Chicago Opera House. The Shubert's Man leaves the Princess dark, Sam Bernard plays at the Garrick, Getrich-Quick Wallingford at the Olympic, the Berens Sisters at Powers, Rose Stahl at the Illinois, Merry Mary at the Whitney, and Julian Hiding at the Colonial, where two weeks only remain of the present engagement. This week the Shubert's was dark, but opens next week with Will-o'-the-Wisp, with music by Alfred G. Robyn.

The principal role in The Quality of Mercy is played at the Lyric by Nettie Bourne, who is well known among the stock companies. Others in the cast are W. S. Hart, Anna Wynne, and Howard Hall. Best in Bonita, the new Victor Herbert opera, recently produced in Boston, will be an early offering at the Lyric. The stock companies that go outside of the ordinary occasionally, and devote themselves to Shakespeare and other high-class plays, invariably deserve the kind word that can be said of them, as they are doing their best to keep alive the best that is on the stage, and keep the inconsequential in its proper place, even though they may fall short of the excellence that should be of the highest sort. Romeo and Juliet, which was the attraction for the past week at the Imperial Theatre, received a very respectable presentation for the most part, and shows what the fine stock company can do. It was reinforced for the week by William Owen, who played Romeo with earnest endeavor. Eda von was the Juliet, and of her the little paper called "Character" in issue by the house, said that "while she has been in stock for the past ten years, she appears for the first time in her career in one of Shakespeare's heroines." As a first effort, her Juliet can be spoken of with decided respect. John T. Nicholson made a very meritorious Mr. Hume's Tybalt was good, and the entire cast showed earnest effort.

Lillian Russell has sent The First Night into storage, and Wilton Lackaye will abandon The Stranger. Miss Russell will soon be seen at the Majestic as Hamlet.

Colonel William Wood is organizing a stock company for June service at the Haymarket. The engagement will be for one month.

Edmund Brees last night succeeded Ralph Delmore in the role of the crusty millionaire in Lee Arthur's play of The Fox at the Court. It is mentioned that Benjamin Foynter, at the termination of her season, will become manager and star of a stock company at Lakeside Park, Denver, Col., formerly Manhattan Beach.

The clever College Theatre stock company, which has been delighting North Side theatregoers to the capacity of the house most of the time since March, has taken a vacation, and showed them how to run a house of that kind. The talk of New York last week, and made good from the opening night.

The Globe emerges from darkness this week, so to speak, with a colored stock company made up largely of former members of the Williams and Walker and Cole and Johnson companies. The bill is a song-and-dance show called The Lime-Kiln Club. The stay is indefinite.

Violet Hemming, the vivacious and attractive young English girl who is acting in The Fox, is alleged to be descendant of John Hemming, who, with Henrie Oandell, printed the first folio of Shakespeare.

A. Milo Bennett moved his dramatic exchange offices April 29 to 88 West Randolph Street, where he is now at home to receive managers and actors in his accustomed cordial and businesslike manner.

Heard on Chicago's Rialto:

"I see that the Globe is to remain dark indefinitely."

"Oh, no! It reopens this week."

"Who said it didn't? The cones have taken possession."

Leo Kohlmar has made a hit as Jake Rothchild in Maggie Pepper. It is stated by a "purveyor of publicity" that the actor of the part is being sought by two managers who desire to give him a new play, and place him at the head of a company. Kohlmar expresses his intention, however, of staying where he is.

Merry Mary, the musical farce now running at the Whitney Opera House, was given several new players Saturday night, the list including Edward Hume, Grace Kennicott, Edward Kimball, and Ernest Wood. Three new musical numbers were inserted, and Frank Tanshill, Jr., has given it a libretto that is different.

Ballie Fisher has left The Girl in the Train to become the prima donna of Mr. Singer's new musical comedy, The Heart-Breakers, due at the Princess May 30. Others besides George Henschel, who will take part are Harriet Burt, Anna Wheaton, Harry Piller, James Bradbury, and Will Phillips.

Maxine Arckule holds the top position on the bill at the Majestic this week. He appears in a short play called The Welcher.

Rock and Fulton are the leaders at the American Music Hall this week.

A beautiful tribute to the late Charles Edward Kohl, at the time of his death last November, president of the Western Vaudeville Managers' Association, has been issued in the shape of a handsome memorial volume, containing his biography and tributes of appreciation of various comedians. Lyman B. Glover, manager of the Majestic, is the author of one of the tributes, in which he emphasizes the late manager's worth and fine personal character generally. The volume is of exquisite workmanship, printed on the finest Japanese hand-made paper, and bound in elegant with gold toolings. Mr. Hall of the Evening Journal, in a rather orphic vein, says: "Plans are making

for bringing Vesta Victoria and her wandering vaudeville company to the Auditorium, May 22. The home of our opera company will be that time be transformed into a concert hall with a level floor across which lip-chasing Ganymedes will bear their golden bowls. The grand opera company orchestra will provide the music. Miss Victoria will come to stay one week. The concert will continue indefinitely. Ganymedes will bear their golden bowls must be classic designations for waiters and schmeers. Think of it—at the Auditorium!

Walter Percival will act in his own musical comedy, The Will-o'-the-Wisp, when it is brought out at the Studebaker next week. (Jack) Martinetti, Olive Ulrich, and Bertha Dolly are the three latest additions to the company, which includes Jodie Badler, William Riley Hatch, and Richie Ling.

Chicago is trying to induce composers to create a real National anthem. The school children are going to contribute one cent each to raise a fund with which to reward the composer. In the meantime the Shuberts have instructed the orchestra leaders at two of their Chicago theatres, the Lyric and the Princess, to play the National anthem, "The Star Spangled Banner," as an exit number. After Sam Bernard quits the Garrick, the house will also take up the anthem. Bernard probably favors "Die Wacht am Rhein."

Shakespeare's birthday was observed by performers in Chicago, and by the Women's Club. And now Samuel Lederer, manager of the Olympic Theatre, has been granted permission by Mayor Harrison to convey to the Board of Education the Mayor's approval of a plan to have the school children celebrate Shakespeare's birthday annually.

Harry Piller, temporarily cast out of the court, has resumed his position since Love and Politics moved from the Court Theatre to the La Salle Opera House.

The offering at the Marlowe Theatre for this week is Sangwill's The Melting Pot. Albert Phillips plays the part of David Quixano, originally played by Walker Whiteside. Lella Shaw plays Vera Rensdall, the part originated by Chrystal Hume.

Hans Schumann-Heink, a son of Madame Schumann-Heink, will have a part in Will-o'-the-Wisp, which comes next week to the Studebaker.

May 15 is the date set for the first production of The Heart-Breakers at the Princess, Mort Singer's new musical comedy offering.

Vaudeville houses in Aurora, Galesburg, Joliet, Keosauqua, Bloomington, Peoria, and other points in Illinois have just become affiliated with the Western Vaudeville Association. Frank Thiesen, head of the Independent circuit, signed papers with C. E. Bray, head of the association, after negotiations which have been in progress for a month. The vaudeville houses will receive bookings from the association beginning May 1.

Rowland and Clifford are believed to be the first producing firm to take advantage of the amended British copyright law, under which a play or other dramatic composition may secure protection throughout Great Britain and her colonies. In the present case, the manuscript of Rock of Ages, the new play by Edward Rose, was sent to their No. 1 Rosary company, which happened to be playing an engagement at His Majesty's Theatre, Montreal, and a definite copyright performance was given there during the week.

Olive Ulrich, of St. Louis, who has sung in Europe, will be the prima donna in Will-o'-the-Wisp. She studied and sang in concert in Paris for seven years, and on returning to this country last summer was engaged to sing the part of Ketchen, the second soprano role, in Hans, the Flute Player.

So far as can be ascertained at this somewhat early date, the theatre which is to be built as part of the City Hall Square skyscraper, on the east side of Clark Street, between Randolph and Washington, and upon which work has been started, is to be operated as a producing house, and mostly for musical comedy. The playhouse will be opened as an independent house. The theatre will be ready for use next February. It will seat 1,300—550 on the lower floor, 450 in the balcony, and 300 in the gallery.

A fund is being raised here to aid the widow and child of the late Maurice Kirby. George A. Kingsbury, the manager of the Chicago Opera House and trustee of the fund, has received contributions from many theatrical people, among whom are mentioned E. D. Blair, of Detroit; L. M. Scott, manager of the Metropolitan Theatre in St. Paul and of the Metropolitan in Minneapolis likewise, and many others. The fund now amounts to several hundred dollars, a large part of which has been raised by J. J. Rosenthal, the manager of The Fascinating Widow company.

McVicker's Theatre will soon have Madame X as a late Spring attraction, and Dorothy Donnelly, who played the part of Jacquelline Floriot at the Chicago Opera House during its long run there, will appear in the same character during the McVicker's run.

The return of John Hyams and Lella McIntyre to the Chicago Opera House recently in The Girl of My Dreams was an event to be appreciated greatly by theatregoers who enjoy clever acting, tuneful music, and a clean, amusing story. This delightful musical comedy had a short—all too brief—expedition in Chicago last Fall, and then was sent on the road by the advent of previously booked attractions. Happily, an opportunity to return has been given, and the results are exceedingly gratifying to all concerned. Wilbur D. Nesbit, of Chicago, wrote the book and Karl Brown composed the music. In addition to Mr. Hyams and Miss McIntyre, Ray L. Royce, Harry Clark, Nita Allen, Henrietta Lee, Irving Brooks and Percival Aymer are in the cast.

Thomas I. Schets has been given charge of the Electric Theatre, controlled by the Chicago Musical College. The directors have arranged to devote part of each season at the Electric to musical and dramatic events of a general character, and will lease it for that purpose. The dramatic performances and the concerts given under the auspices of the college will also be given there, as at present.

The early transfer of two current attractions to other Chicago stages is in the air. Joseph H. Howard is reported to be agreeable to a proposition to move his musical comedy, Love and Politics, from the Court to the La Salle, retir-

ing The Girl I Love from the latter theatre, and making way at the Court for The Fox, which, it is alleged, must soon make way at the Lyric for Fritz Scheff and her new comic opera, Mlle. Roulia.

After Sam Bernard has finished his engagement at the Garrick Theatre in Chicago from Milwaukee, Marie Dressler will return to Chicago with Tillie's Nightmare.

When The Havoc ends its run in Philadelphia it will come to Chicago, and at the end of the Chicago engagement Henry Miller will go to the Pacific Coast for an eight weeks' season at the Columbia Theatre, in San Francisco, beginning July 3.

H. S. Sheldon, the Chicago author of The Havoc, has completed a new play, The Fool's Creed, which is scheduled for production in September. OTIS COLBURN.

PHILADELPHIA.

The End of the Season in Sight, but Present Business Is Good.

PHILADELPHIA, May 2.—With the advent of May and the majority of folks either interested in time-tables or spring house cleaning, it is surprising that the theatres are still well patronized. There is no indication as yet that the season is waning at the big theatres, another play being given its premiere in this city while other well-known dramas are booked for the next few weeks at some of the other playhouses. Managers have, however, begun to discuss plans for next season, and from semi-official statements which have been made, Philadelphia can expect some very fine plays for the season of 1911-12.

This week Valerka Suratt opened in The Red Room at the Garrick, supported by a large company. It is a new musical comedy, declared to be different from Valerka Suratt's other shows, and is here for a limited engagement. The company has been rehearsing for nearly five weeks in New York, under the management of Lee Harrison.

When Sweet Sixteen, a song-play by George V. Hobart and Victor Herbert, was seen for the first time in this city this week at the Forrest. The music contains one number which introduces sixteen of Herbert's famous song hits. The cast includes Eugene Cowles, Florence Nash, Harriet Stanton, Frank Doane, Frances Gordon, Scott Welch, May McCabe, Harrison Brookbank, Louis Franklin and chorus—all sweet sixteen (according to the press agent).

The Country Boy returned to the Walnut, where its phenomenal run was interrupted four weeks ago. At Keith's, Willis Holt Wakefield is a bright headliner, and the surrounding bill is of superior merit. A German play, Hatty Macht Alles, made its debut at the Grand, and the National has a strong attraction in Black Fatti in A Trip to Africa. The William Penn has a big aquatic feature in Rose Sheldon. At the Chestnut, The Fourth Estate is still playing, while the Aborn English Opera company are in the second week of their stay at the Chestnut Street Opera House. The Savoy Opera company, composed of amateurs, prominent socially, are at the South Broad for a week, and the musical extravaganza, Professor Napoleon, was produced for a short time at the company of 720 at the Metropolitan Opera House.

Allas Jimmy Valentine is in its final week at the Adelphi, where it has enjoyed a deserved long run. H. B. Warner has endeared himself to local audiences during his stay, and is assured of a hearty welcome whenever he plays in Philadelphia in the future. Edmund Eton, who takes the part of Bill Avery, an old-time crook in support of Allas Jimmy Valentine, has had a very varied career. He has played Iago in Shakespeare's Othello and Blaine in Ten Nights in a Barroom, and has also the titular role in Uncle Tom's Cabin. In Philadelphia he has played in stock, assuming more than two hundred characters.

Fritz Scheff has always played to big audiences in Philadelphia and the fact that her stay at the Lyric in Mlle. Bonita has been lengthened by Manager Walter Sanford, is evidence that her popularity is still undiminished. Many of Victor Herbert's musical numbers are destined to be whistled, and all of them are the sort that linger in the memory.

The New Theatre company will be in Philadelphia next week, and will play The Piper at the Adelphi. The length of stay here is undecided, but will probably be for two weeks.

Henry Miller in The Havoc at the South Broad closed his engagement here in a modern drama that is exceedingly fruitful of discussion and unending provocation of mental stimulus. Robert Hilliard also closed his engagement in this city in Porter Emerson Browne's footlight position of Rudyard Kipling's well-known novel dramatized under the name of A Fool There Was. It was played at the Forrest, and has served the star excellently for three entire seasons.

Paid in Full, with a very acceptable cast, held the interest of the patrons of the Grand Opera House during the week. The management of the Chestnut Street Theatre made a departure in its policy last week, which was an acceptable one by continuing the production of the new play, The Fourth Estate. It is a melodrama of much direct power and vital significance, written with clarity and force. Through the courtesy of Manager Grant Lafferty, an invitation was extended to the members of the Pen and Pencil Club to witness the play on last Tuesday night.

Madame Butterfly was produced in English by the Aborn Opera company at the Chestnut Street Opera House. It is the initial production of the Spring series of opera in English at popular prices.

A bit of real life worked cleverly into a one-act playlet under the misleading title of The Son of Solomon was the distinct feature of last week's bill at Keith's. The headliners were in reality Amelia Stone and Armand Kallin in Mon Amour, a musical romance. The rest of the bill is well rounded out with some very bright and clever vaudeville numbers.

After a varied and colored existence of over fifty years, during which time many noted actors of the present day have served their apprenticeship as minstrels, the Bicerath Street Opera House, at the corner of Bicerath and Third Streets, is to be demolished, and the only remaining home of minstrelsy in America will give way to modern improvement. The lease is reported of the property to the Horn and Hardart Baking Company for a term of twenty years, at a total rental of over \$500,000. It was negotiated by Felix Iman, Inc. A five-story restaurant building will be erected on the site of the old theatre, which will be torn down about July 1. The lot measures 75 x 80 feet, and is assessed for about \$750,000.

Singularly enough, this old home of minstrelsy was built for a church and the Reformed Presbyterian Church used it as a house of worship. Later it was bought by a number of the trustees of the Mitzve Israel congregation for a Jewish



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synagogue, but the members refused to condemn the act, and in 1865 it was turned over to the ministers. Max Carter was the first to open for a number of years the playhouse was known as Carter's Lyceum. When he retired, Sam Sanford and Ben Cotton took charge of the theatre and they were succeeded in 1885 by two of their famous minstrels, who made the place famous. They were Gus Edwards and Sam Cameron and Dixie's Opera House. Frank Dumont, one of their leading minstrels, who wrote all of the famous burlesque shows 1882, and who still operates the house, was next and will be the last boss. Among the noted actors of the past and present who put on the burnt cork and sang the famous songs in this old playhouse are Eddie Foy, Chauncey Olcott, Weber and Fields, Lew Dockstader, Francis Wilson, William Henry Hughes, Douglass, Frank Dumont, and many others.

Aphie James, widow of Louis James, and her son on May 18 in a play written by James Hodgson Burnett, and called A Fool There Was. Paul McAllister and Frank Carter will open.

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BOSTON AMUSEMENTS

New Plays Mark the Closing Season—Lucille La Verne as Ann Boyd—Several Attractions in Their Last Week—Benton's Chat.

(Special to The Mirror.)

Boston, May 2.—Although in point of time the Boston season is pretty nearly at an end, there are novelties on the list, for the tried out pieces come into play, and then at least two new plays are to be experimented upon here before the final close of the season.

The first of these already holds the stage, for it is the new attraction at the Shubert, where Ann Boyd has full sway for an indefinite period. This is a dramatization of Will M. Harben's story, and shows Lucille La Verne as both author and actress. She has been well liked here in her experience in stock co. and in Seven Days and Gloria, so that there was a large audience to greet her. Clubs in which she had membership turned out in large blocks of seats, so that it was quite a family affair. Mr. Harben, who was formerly a writer here, has been back for the rehearsal, and he was also entertained by many. The dramatic picture of life in Georgia is well presented in a strong cast, and the dramatic episodes were well sketched. Miss La Verne was especially good in the title-role, and deserved the applause. It was a pleasure again to see Edgar L. Davisport upon the local stage, and he, too, shared in the honors. Madame Virginia Johnson, a Boston music teacher, made her debut upon the stage in this place and played a yellow girl with an imported song to give.

The piece of bill to-night came at the Shubert, where Montgomery and Stone came back to town for the second engagement of the season, and at a lower scale of prices, on account of the great auditorium of the Boston in which they appeared. The Old Town was given with all the same cast that was employed in the run at the Colonial, and all the features repeated the bits that they made on the first hearing.

At the Back Bay Opera House the Aborn forces are setting near the close of their regularly arranged program. The change of bill to-night brought out La Boheme, which had the same elaborate production that is utilized during the regular season. There are a number of new singers, transferred from the other Aborn companies, the one of greatest local interest being Elena Kirmes, formerly singer from Melrose, the house of Geraldine Farrar, and herself a friend and fellow student of that prima donna. Daily Carmen and Les Contes d'Hoffmann remain for the season.

This is the last week of the engagement of Belmont of Sunnyside Farm, at the Hollis, where the piece has repeated the success that it made here last year in every respect. While it is emphatically a play for children, it has so much heart interest that it appeals to the average public, especially as played by Edith Tallage as Mercedes, with Archie Boyd as the old stage driver.

Another last week at the present time is that of the Castle Square, where The Baby of the Bridge, the prize play, finally comes to its end. The piece was put on for a single week, but it will pass the one hundredth performance and also will beat The Circus Girl, which had held the record for John Craig's forces for a long time at this house. The Merchant of Venice will follow for the season, the piece to be played by the Century Club.

The Arcadians started right in at the point where it left off when it was taken from Boston in the Fall, and as a result an extension has been made over the fortnight originally booked. Josephine Hall is the only change of importance, and she has been especially well received, following Connie Melim. Two new songs have been added to the list and they serve to prove popular.

This is the last week of the regular dramatic season at the Globe, where The Virginian has been well acted by a good cast that it makes an interesting concluding attraction. Following this week a change in policy will be made, as usual, and pictures and vaudeville will hold the place through the hot weather.

Richard Carle has started upon his last fortnight of the engagement at the Tremont, and has added a number of new features to Jumping Jupiter for these last nights. The business is continuing good clear to the finish.

The same thing can be said of The Prince of Milan at the Majestic, for the run might well keep on for a long time were it not for the booking of the Lindsay Morrison Stock company, which is due to open 15 with the revival of The Girl of the Golden West.

That will leave The Commuters as the only attraction in town to continue for an indefinite period. This piece by James Forbes is now in its eleventh week here in Boston and without a single change in cast has continued without a drop in patronage.

The Grand Opera House has changed its bill for the last time but one this season, and this week it offers The Danish Priest, which has been played here before at higher prices. Frank Adair plays the chief character, Father Whalen, and his songs are conspicuous features. The dramatic year will end with The Sweetest Girl in Dixie.

In the vaudeville bill at Keith's this week are Mat M. Wills, Charles Lovenberg's operatic festival, Howard and North, Homer Miles and company, Fannie Rice, Lane and O'Donnell, the McQuinn Brothers, and Marceno, Navarro and Marceno.

For the burlesque houses in town the change of bill are: Gaiety, the New Jersey Lilies; Howard Athenaeum, the Merry Maidens, with a house olio headed by Jimmy Gardner; Columbia, New Sensation company, a house show organized by Harry N. Farrer, and Casino, Queens of the Jarlin de Paris.

At the Bowdoin Square the bill includes the Four Jells, the Crescent Trio, Rodol and Herbert, Nellie Mitchell, Emma Dow and company, Browning and West, and James Murtha.

Criminals and Grove are back in Boston to head the list at the Orpheum, where other attractions are Harry and Roberts, James Murray, Cora Hall, Helen Dixie, Finn and Ford, and Harry Thurston.

At the Palace, with The Aeroplane Girl, are Claude Miller, Brennan and Carroll, and Musical Camerons.

The Manhattan Maids head one of the bills at Austin and Stone's, and others there are Harry and Williams and Wilson and West.

To open the week at the Hub are the Twin Anderson Sisters, Millard Brothers, Hanson and company, Caroline Pulliam, and Williams and Rose.

Miss. Genevieve will come to Boston the last of the week for a single matinee of dance at the

Colonial, the Dryad being the chief feature of the programme. She wanted an evening at the Metropolitan Hall, as leaders. Dances used to have, but the Popo concerts made that out of the question altogether.

There is a new rival for the theatres remaining open for the short season of Popo concerts opened to-night at the Metropolitan Hall, with the same large orchestra that has played in previous years. Gustav Strube will be the conductor through May, and then will be followed by Andre Maquarre.

The next new play to be given here will be Judy O'Hara, now being rehearsed at the Auditorium in New York in preparation for production at the Hollis 15. This will introduce Aphie James as a star, and, unless I am mistaken, makes her first appearance in Boston, as she has been in the West most of the time as leading lady with Louis James.

On the same night a revival of A Country Girl will be made at the Tremont, the effort being to get together as many of the original cast from the Boston Museum as possible. Already Melville Stewart, Hallan Moxley, Grace Freeman, Genevieve Findlay, and Blanche Gray have been engaged. John Slavin will take the part that William Morris used to have.

On account of the passing into effect of the Bar and Bottle bill, one of the historic meeting places for actors has just gone out of existence. It was the Museum Exchange, just opposite the old Boston Museum, and in the days of the famous stock company well-known actors were found there at almost any time. They had an auction sale the last night of the place and many bought souvenirs. Among those who dropped in for a last look at the familiar spot were Charles Barron and George Wilson, both members of the stock company there.

Salie Fisher, accompanied by her mother and the Japanese servant, went at once to Sebago Lake in Maine at the close of The Girl in the Train to their summer camp at the mouth of the Songo River.

At the annual meeting of the Unitarian Ministers' Union last week, Frank Channing Brown, the architect, was one of the speakers. He gave Mayor Fitzgerald's censorship of the drama a severe jolt, and said that Bostonians should be competent permitted to judge whether a performance was against the morals of the city or not. He said that it was the duty of the Boston School Committee to arrange for the production of standard plays by competent players for the benefit of the school children. If this was done a large proportion of the children would not go to bad plays.

Boston friends of ex-Senator Daniel W. Lane, the broker and banker, were decidedly surprised to learn of his marriage in New York to Margaret McKensie, who was here with Julian Kitting in The Fascinating Widow at the Boston. They planned to give the bride couple many greetings, and choice flowers had been sent by political associates to the rooming house of the senator, and then the joke seemed to be turned a bit, for, instead of coming back to Boston, the couple went to Europe for their honeymoon trip.

There was a bit of pathos connected with a performance of the Italian Dramatic company in Union Hall last week, for the benefit of blind Italians. The play was The Blind Man, and the chief part was taken by Alfred Pellino, who has recently lost his sight. The performance was in vain.

Legal complications centered over the Columbia last week and the result was that William A. Edwards, of Montreal, and Harry N. Farrer have lost their right for the house. Justice Morton, of the Supreme Court, handed down his motion refusing to grant an injunction to restrain the conveyance of the theatre property by the Home Savings Bank under the foreclosure sale, free from the burden of their lease. The suit was brought against James J. Grace and Margaret Grace and John P. Leahy, their trustee, and the Home Savings Bank. Several years ago the Grace family had been forced to the bank and later leased it to Edwards and Farrer. Because of unpaid sums due to the mortgage the bank foreclosed and then John P. Leahy, the trustee, bought in the property for a New York syndicate, which had been formed. His bid was \$125,000. Edwards and Farrer contended at the hearing that Leahy was really acting as trustee for the Graces, and as such he should be bound by terms of the latter's lease. Leahy testified that the money which he had deposited as guarantee for the foreclosure sale was given to him by the New Yorkers and not by the Graces. Counsel for the bank argued that the forcible entry made by the bank in the foreclosure proceedings terminated the lease by Edwards and Farrer, and this view was maintained by the court. In his finding Justice Morton said that the lease was evidently doing what he could to safeguard the interests of the Graces and also of the bank and refused to interfere with the bank in the assertion of its rights under the mortgage. The Columbia Amusement Company has been incorporated here with M. Douglas Mattery, of the Orpheum, Marcus Low, of New York, and Felix Iman, of Philadelphia, as directors. The new policy is said to be of moving pictures and vaudeville. Harry Farrer says that his party has a new location so that another house could be ready and opened at the beginning of another season.

JAY BENTON.

MINNEAPOLIS.

Francis Wilson and Baby Davis Pleased Many—Edith Evelyn Seen to Advantage.

At the Metropolitan April 23-29, the last of the regular season, Francis Wilson and John Drew drew excellent audiences. Wilson's play, The Bachelor's Baby, was not especially well liked, but the star himself and his tiny leading woman, Baby Davis, won much praise. John Drew opened 27 in Smith, with a fine supporting co., including Mary Boland, Isabel Irving, Jane Laurel, Hazard Short, and Morton Selton. The Neil Stock co. opens 30 for the summer season. The burlesqueness of Geraldine is the first week bill.

The Shubert house, Lyman Howe's Travelling and the Riton The White Square. Uncle Tom's Cabin follows at the Riton.

To Edith Evelyn fell the majority of the honors of the performance of The Street to Conquer, at the Lyric. She made an ideal Kate Hardcastle, fitting exactly into the high comedy manner with an arch and wonderfully finished

conception of the rollicking lass. Poise and charm were the distinguishing marks of a really notable performance. Lee Baker was Young Marlowe, and he also showed a due appreciation of old comedy, reading his lines beautifully and carrying off his scenes with his good humor. The other roles were equally played, and the play was finely staged. The Honor of the Family follows, after which Billy is to be revived.

Fanny Ward headed the bill at the Orpheum, with the Miles headliner, and Edmund Stanley carried off the honors at the Unique.

Jack Amory has joined the Lyric co. as character man and George Baldwin is to be the new second man. Mr. Baldwin was last seen here with Virginia Harned in The Woman in the Moon.

OAKLTON W. MILKS.

WASHINGTON.

Attractions of the Closing Season—Stock Companies to Fill the Interval.

WASHINGTON, May 2.—The Aborn English Grand Opera company began six weeks' season of grand opera at popular prices at the New National Theatre with a crowded house, presenting Aida. Alternate singers will appear each week, in the principal roles of operas presented. This week, in Aida, Emma and Cecelia Rhodes are the sopranos, Mary Jordan and Mildred Rogers contraltos, Christian Hansen and Domenico Russo tenors, Edwin Skadden and Giuseppe Picco baritone, and Francis Archambault and George Crampston basses. Next week, Madame Butterfly.

The Belasco Theatre was crowded last night for the single appearance under society patronage of the Mask and Wig Club of the University of Pennsylvania in their twenty-third annual production, The Innocents. Tuesday night and for the rest of the week Mary Mansfield appears in Rachel Crother's play, A Man's World. Next week, Fritz Scheff in her new comic opera, Mille Baile.

The stock season at the Columbia continues to capacity attendance. Such a Little Queen is this week's bill. The company was most excellently cast, as follows: Mary, Emelle Melville; Baron Corsica, Frederick Forrester; Anna Victoria, Queen of Hierosolima, Frances Williams; Nathaniel, Quinn; G. Kline; Robert Trainer, Everett Butterfield; Adolph Lauman, George W. Barber; Elizabeth Lauman, Jessie Glendinning; Stephen IV, King of Bosnia, Henry Mortimer; Cora Fitzgerald, Nina Melville; Marcella, Donnelly; Carrie Thatcher; Harry Sherman, Arthur Blighie; Count Mayichee, Louis Morrell; General Mirza, Stanley James; Prince Nickias, Theodore Hardy. Next week, Jack Straw.

On Friday afternoon entertained three hundred girl graduates at musicals at the White House. Kitty Chatham gave the programme, assisted by Constance Edson, violinist, and Flora MacDonald, accompanist. At the conclusion George McGovern, the young Russian cellist, gave a private concert in the blue room for the resident and Mrs. Taft. Mr. McGovern sails May 6 for London to play at the coronation of King George V.

Beverly is the booking this week at the Academy of Music. Eleanor Woodruff plays with the title role of The Girl of the Year. Others of a meritorious company include Edith Ward Berwyn, Hazel Harron, Lillian Allen Devere, Dorothy Laneve, Dorris Jordan, Lawrence Evert, Mortimer Mortimer, Charles G. Perley, Edward Lyons, Harold Webster, Lebbens G. Sweet, Thomas W. Harts, Walter and Bertrand Flint. Next week, Harrows and Sables.

Ringling's Circus, which spread its white tents for four performances May 1 and 2 on the show grounds, Fifteenth and H Streets, North East, drew crowds.

The attractive bill at Chase's for the week presents Maud Hall Macy and company in Edward Waltons' comedy, The Margie and the Jay; Alf. Grant and Ethel Hoag in songs and parodies; The Three Kuhnns, Clara Inge and Marguerite Farrell in their Show Girl feature; the Six Abolitionists, a burlesque; Samson and Delilah, French equilibrist, and the second week's engagement of Consul, the educated monkey. Next week's headliners comprise Lillian Burkhardt and company and the Six Musical Cutpats.

Washington has lost its tallest boy, and the Barnum and Bailey Circus is enriched with a giant, Thomas F. Lynch, a machinist, in the latest recruit for notoriety, weighing 176 pounds, but six feet ten and a half inches in height. Lynch comes from a family of tall people, and has two sisters ten and eleven years old who are nearly six feet tall.

Jessie Glendinning, the ingenue of the Columbia Players, is likely to be a star next season. A play is now being written for her by Bida Johnson Young, a dramatization of Frank Danby's novel, "The Heart of a Child," which lends strong dramatic possibilities, being the story of a London Gayety girl who marries into the nobility.

Polk Miller, together with Colonel Tom Booker and his famous quartette of old Virginia negroes in their uniquely attractive musical presentation of old-time plantation melodies, always a strong local attraction, appears at the Columbia next Monday afternoon.

The vaudeville bill at the Casino Theatre for the week presents Maura Martin and company in the playlet, My Wife, or My Lodge; the Amaliti Sisters, swordswomen; and Secura; Hugo Carroll, blackface monologist; Olga Mari-noff, classic dancer; De Soto Brothers, eccentric comedians; Moore and Butterfield, musical artists; Vera York, singing and dancing comedienne, and the Hengier Trio, aerial acrobats.

E. E. Lyons, manager of the New Theatre presentation of The Finner last week at the Belasco, is a brother of John W. Lyons, the very popular local manager of the Academy of Music.

Kate Ellmore, the comedienne of Naughty Marcella, retired from the cast on Friday night to accept an advantageous offer for a return to vaudeville. Harriet Marlowe succeeds Miss Ellmore in the part of Lisette.

The burlesque houses presents very attractive bills this week that prove strong drawing magnets. The Gavety has The Gay Masqueraders, the Lyceum The Bachelor's Club, followed next at the former, with The Big Banner Show, at the latter by the Lyceum Stock Musical company.

Carlo Nicolsa, who conducts Aida at the National Theatre this week, directed the Manhattan Opera House for Oscar Hammerstein in many notable productions.

Arrangements are being rapidly completed for the summer stock season at the Belasco Theatre, which opens May 22. The manager and stage director, Lionel Belmore, announces the players already engaged, although the company is not completed, with the following names: Mrs. Nelson Whetcroft, Florence Huntington (strong favorite here last season with the Columbia Players), Charles B. Hopkins, Mrs. Hopkins, Fuller Mellich, Emmitt King, Stanhope Vera Mellich, and Samuel Hines.

JOHN T. WARDE.

SAN FRANCISCO.

Iselta Jewell and Thurston Hall Seen to Advance—Olga Netherole at the Savoy.

Well, Gottlieb and Marx have surely another winner in The Follies of 1910. The attraction opened 16 to a jammed house. The play is the talk of the town and a two weeks' stay will find full houses. Bobby North is a favorite; Rachel and Watson are a feature in themselves. Bert Williams does two diverting turns; Fannie Brice is a star number; Lillian Lorraine is pretty and willing; Billy Reves is a lamber fellow; Miss Kellogg works hard, while Miss Rockwell is out of the cast by reason of an accident. She was riding in our park and fell off the horse and is confined to her room.

The Alcazar introduced two new stars to this city 17 in the persons of Iselta Jewell and Thurston Hall. The vehicle was Wildfire. The play was well acted and excellently staged. Next week will find the first presentation here of The Aviator.

The Savoy had Olga Netherole as the attraction in The Redemption of Evelyn Vaudray 17. A good star, fine support and a touching play. Next week she will offer a double bill, consisting of Sister Beatrice and The Enigma.

The Orpheum has a good bill this week, the headliner being Mr. and Mrs. Biddle Drew, and with them is Miss Cook, San Francisco girl, daughter of James Cook, late chief of police here. Jack Irwin is at the Empress.

A. T. BARNETT.

ST. LOUIS.

Henry Kolker in The Great Name Well Received—Record of the Week.

The Great Name at Shubert April 23-29. One of the best plays of the season, playing to capacity houses. Henry Kolker in the leading role was given a hearty welcome. The entire co. excellent and the performance well worth while. The Joseph Sheehan English Grand Opera co. begins a Summer season 7.

When Sweet Sixteen, played at the Olympic 23-29, was well liked and drew good audiences. The entire co. is a good one. Alfred G. Rogers' new comic opera, Will o' the Wisp, 29-6, Walter Percival, author of the book, will sing the leading role. Ethel Gilmore, the celebrated dancer, will also figure in the cast.

The German Theatre closed 30 with Die Burgemeisterwahl, to a large and well pleased audience. Han Lobel took the leading part in excellent fashion.

Lyman Howe's pictures at the Century 23-29 are still attracting good crowds.

Wilbur Highy Stock co., at the Garrick Theatre, played A Gilded Fool 23-29. The co. is doing good work and attracting large houses. This is the co.'s closing engagement.

The offering at the American, The House Next Door, is being well received, and attracting good crowds. Father and the Boys 29-7.

William Jossy and his co. played Lina Rivera at Imperial 23-29 in fine fashion. The parts were well carried and the version of the old romance is well brought out.

Caught in Mid-Ocean 23-29 was well played at Havlin's Theatre by a co. of young but good actors. Buffalo Bill Junior 29-7.

The vaudeville at Columbia 23-29 is excellent. Alice Lloyd, the celebrated English comedienne, does fine work. Lillian Harbick also, What Every Woman Wants, was also liked. There are six other numbers of excellent quality.

The Princess offered a good bill. Guy Woodward, Scott and Wilson, and Dick Cummings and company, together with three or four acts of very good quality, are attracting good crowds.

Forest Park Highlands opened 23, drawing good crowds. Vanuville Theatre is very good.

West End Heights opens 25 with vaudeville, under management of Louis Ober.

Sam Devere has a company of high-class burlesque actors at the Standard Theatre 23-29. Yankee Doodle Girls 29-7.

Bob Manchester's new Crackerjacks were on view at the Gayety 23-29. The Bon Tons 29-7. The members of the First Infantry, National Guard of Missouri, will present Gracious Hosts, a great war spectacle, Shendards at the Odeon 1-7. Frank O. Rose, of New York, is in supervision.

VIVIAN S. WATKINS.

SALT LAKE CITY.

Maudie Fealy's Appearance Was the Event of the Week—Business Continues Good.

At the Salt Lake Theatre a local co., under the baton of Squire Coop, presented The Count of Olives to a large and intensely attentive audience April 21. The Lily 1-3. Much interest is manifested in the coming of Julia Dean and Nance O'Neill.

The event of the week was the appearance of Maudie Fealy with the stock co. at the Garrick. Glorious Betsey was the bill and houses have been packed at every performance. Dainty and Sweet, Miss Fealy carries the entire audience along with her, and provokes them to tears and smiles in a breath. Excellent support was given by Helen Collier, Margaret Dilla, and Dorothea Wolbert. Walter R. Seymour was the best Napoleon ever seen here. James Durkin and Henry Crosby were classic. Nell Pratt, Wilson Day, Fred Scheuster, David Herblin, J. H. Knowles, and William Hutchinson were each satisfactory. The Lily Minister next.

At the Colonial the long-expected engagement of Sobern and Marlowe opened 25 with Macbeth to capacity houses. Audiences have been delighted beyond measure at the lavish manner in which the plays have been presented. No words of praise can be too strong for this magnificent co. and its accessories.

The Orpheum presented a good bill, and did excellent business week of 24. Bird Millman and her wire artists divided honors with the Empire Comedy Four. Merrill and Otto were extremely popular. Christy and Willis, and the Four Huntings, were good. Corinne Frances and Foley and Miller were well received.

Wallace Munro, accompanied by his wife, Charlotte Tittell, were in the city in advance of The Lily during the week. All their spare time was taken up renewing acquaintance with the many friends they acquired in days gone by, when they spent a season here with Edmund Hayes, Emily Litton, and others trying to make money out of the old Wonderland—wonderland hallowed in our memories by names of Alice Neilson, Charles J. Richmond, Ada Dwyer Russell, and many other now brilliant lights.

At the Mission Edna Johnson and Robert Athon gave a clever sketch, From the Cradle to the Grave. The Wilsons were popular. Howard De Conroy was satisfactory. Business good.

The Casino: Downs and Gerrits, Joe Kirby, McLean and Zwicky, Georgia Gourley, Canoe-ity houses.

O. R. JOHNSON.

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MARYLAND.

BALTIMORE.

The Aborn Opera Company, the Myers-Daniels Stock, and Other Attractions.

BALTIMORE, Md., May 2.—The Aborn Opera company opened their second season in this city to a capacity house at Ford's last night in Madame Butterfly. Dora De Filippis gave a thoroughly finished performance of the title role, and the rest of the cast, including Henry Taylor, who sang Pinkerton, acquitted themselves with credit. Next week, Aida.

The Myers-Daniels Stock company began a Spring and Summer engagement at the Auditorium last night with The Charity Ball. Claude Daniels and Irene Myers are heading the organization, and both made a favorable impression.

The Academy of Music again offers a varied vaudeville bill for the second week of the Spring season. Amelia Stone came very near carrying away all the honors in her new sketch, Mon Amour, which she presented at the Maryland this week. Miss Stone is ably supported by Armond Kalles.

Others on the bill include Alexander and Scott, Mr. and Mrs. MacGregory, Leon Rogers, Sue Smith, and Charles and Henry Rigoletto, whose act was well received.

The James Boys in Missouri are again holding forth at the Holliday Street Theatre, where they opened for a week's engagement to big business. Next week, Barney Gilmore.

The Big Banner Show is on view at the Gayety 1-6. Next week, Clark's Runaway Girls. The Florida Strollers are at the Monumental for the week, and will be succeeded by The Bread Winners.

The present week is the last of the theatrical season in Baltimore for 1910-1911, so far as the legitimate attractions are concerned, although all the houses will still remain open for several weeks to come. Ford's will be occupied by the Aborn Opera company for eight weeks. The Myers-Daniels will begin an engagement at the Auditorium, which is expected to last throughout the Summer, and the Academy will run their vaudeville bills just so long as they continue to pay.

The Myers-Daniels company, which opened their season this week at the Auditorium announced that among the plays in preparation are The Lion and the Mouse, The Girl of the Golden West, Men and Women, Girls, The Blue Mouse, Radama, Strongheart, The Crisis, and Going Some. Manager Lehman has stoutly denied the rumor to the effect that the Academy of Music, which is now under the control of Nixon and Zimmerman, was to be put on the market by that firm; or, in other words, subleased for the season of 1911-1912.

The Boston Players closed one of the most successful seasons of stock in this city at the Savoy Theatre on April 29, with a production of Thea.

William C. De Mille and David Belasco were in town during most of the past week, looking for the rough edges on their new play, The Woman, which, by the way, was pronounced a success by press and public. The house was sold out during the last three or four performances, Helen Ware scored a notable success in the play.

CUMBERLAND.—MARYLAND (William Oradoc, res. mgr.): A good bill, including Mermaids, The Water Queen, Douglas and Douglas, Edward Bates, April 17-22; pleased and broke all previous records for attendance. Vaudeville and pictures, including Estelle Hart, Newell and Gibson, and Beach and May, 24-29 (except 25). H. M. S. Planford 25 (local); advance sale indicates large house. The Red Mill 1.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Red Mill April 29. J. K. Hackett 2. The Girl from Hector's 3. Kate Morman 9.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): The Captain of Plymouth April 21 (local), given by the Class of 1911. B. M. C. Durfee High School to S. R. O. Billy the Kid 22 (matinee and night), with Frank Dickson as Billy made a very favorable impression and gave an excellent interpretation of the part; very good attendance. Madame Sherry 24 (matinee and night), with Helen Monty, Anna Bord, Virginia Foltz, Wilmer Beatty, and Marie Flynn and a good co.; well staged; excellent attendance. The Rosary opened a five days' engagement 25, with matinee 26-29, and met with a very cordial welcome; excellent co. with Harrington Reynolds as Father Kelly, Grace S. Reading, Edgar Murray, Jr., and Walter S. Penner were excellent; well staged; attendance on opening fair. Clifford Crawford in The Three Twins 4. Cecil Leach and Florence Holbrook in Bright Eyes 10. RIZOU (L. M. Boes): Attendance very large; best of satisfaction. Bill 30-32; William Hutchinson and co. in A Leap Year Leap, the Imperial Comedy Trio, La Tell Brothers, Rio Pictorial Trio in A Soldier of the U. S. A. and The Faithful Indian. Bill 34-36; Bayonne Whipple and co. in The Lost Chord, Priscilla

Cameron and Marley, the Bion Trio; played large attendance. PREMIER (L. M. Boes): Bill 30-32; The Golden Gate Trio, Kennedy and Lee, Billy Murray, Elton Ashner, Cattle Hunters, Hans Millions, Who Gets the Order, and the Test of Love, the Bion Trio, Hall's Dogs, Billie Murray, Lillian Le Bar, and the Way of the Transgressor to Hell, the Virginia co. was in town 31. Florence Mack has closed with The Man of the Hour co. (Western), and is spending a few days in Providence, R. I. Hollie Lloyd, who has many friends in this city, has joined a stock co. at Atlanta, Ga. Manager Charles M. Clark and Manager M. R. Sherry have secured the Tanton, Mass. Theatre, and will open 24 with vaudeville and pictures. The Minors are receiving much praise in this city on account of the many improvements and its attractive front page. Walter S. Duggan, who has been connected with the Worcester "Telegram" and Boston "Post" and at present business manager of The Mercury, was in town 18-23 the guest of friends. Mr. Duggan has a host of friends in this city who are very proud of the clever young writer. Billy the Kid co. closed their season in this city 28. The advance sale of tickets for the second annual theatrical ball 4 to 6 very large. Melod arrived home from Chicago 26, after a very successful season on the road. Manager W. F. Mason has entered the automobile business. The stock co. at Taunton, Mass., closed after a very short season.

NEW BEDFORD.—THEATRE (William B. Cross): Madame Sherry, the most exquisite and delightful musical comedy ever staged, drew a capacity audience April 25; Marie Flynn, Anna Bord, Helen Monty, and Virginia Foltz scored heavily. Colonel Fred, Sam Ben Trio, Blomquist and Hahr, and Emil Chevrolet 24-26. Frisco Band and co. in The Chorus Brothers and Edith Tait 27-28. The Arcadians 9. Bright Star 11. Polly of the Circus 18, for benefit of Mrs. Addie G. Miller, house treasurer. HATHAWAY (John M. Hathaway, res. mgr.): Lester Longman stock co. in The Man of the Hour 24-29; Mr. Longman in the title role is sincere, earnest and vigorous; his supporting cast is admirably. Girls 1-4.—SAVOY (John V. Barry): FitzPatrick and Long, Marie Hamilton, Fred Smith, Joyce and Noonan, Robert Mello, and pictures, played large audiences 24-29. OASIS (Fred J. McAlonan): Taylor Stock, headed by Harry Moore, in The Blind Girl 24-26. Out in Idaho 27-29. Income tax pictures denotes growing popularity.—VIRN (B. D. Davenport): George Moore, Quinn Trio, Corla and Morrill; big business continues at this popular playhouse.—ROYAL (Alfred Le Barre): Lyn Stock co. in From Fire to Ice 24-26, James James 27-29; satisfactory attendance.—ITEM: After the performance of Evans' House of Minstrels 18 thirty friends of James Hanson tendered him a banquet at the Parker House and presented him with a valuable gold watch chain. George Evans, James J. Corbett, Sam Lee, Matt Keefe, and Daniel Shea were among the guests.

FITCHBURG.—CUMINGS (George H. Hill): Cumings Stock co. in The Last Paradise April 20-22 to good business. Same co. in The Lion and the Mouse 24-29 played large houses; staging of this play created much favorable comment. Sherlock Holmes 1-3. Three Twins 27.—ITEM: Manager Nathan Appell, of the Cumings Stock co. and part owner of the Cumings Theatre, of this city, will have four stock co. under his management the coming season—the Cumings Stock co. in this city, one at the Worcester, Utica, N. Y., of which Henrietta Duke, formerly with the Cumings Stock here, will be leading woman; at the Opera House, St. John, N. B., where Helen Grace will be seen, and one at the Orpheum, Harrisburg, Pa.—Louis Arsenius has been engaged as scenic artist of the Cumings to succeed Fred Komolov, who has been transferred to Manager Appell's stock co. at the Majestic, Utica, N. Y.—Frank Sinton has been engaged by Manager Jackson, of the Bion, for the Bion Players, to open in the one-act sketch A House of Too Much Trouble 27.—Manager W. W. Parent, of the Whalton Park Opera co., which will open the regular season at Whalton

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MARSHALLTOWN.—NEW ODEON (J. Bockford): The Burgomaster April 18 pleased a fair house. The Barbers Burned Away 23; fair co.; pleased a fair house. Henrietta Crossman in The Peacock and the Goose 24 more than pleased a fair house. Blanche Walsh in The Other Woman 25 canceled on account of Miss Walsh's illness. Madame Sherry 27. The Girl and the Banger 30. The House Next Door 7. Vaudeville starts 8.—COLONIAL (G. Walter Thompson): Drew and pleased crowded houses throughout the week.

DUBUQUE.—GRAND (W. L. Bradley): A. Field's Minstrels April 20; first class, to S. R. O. John Drew with a most excellent co. in Smith 21 Delighted capacity. Powell and Cohen's Comedy co. 23 pleased (two fair audiences. In the Bishop's Carriage 27. The House Next Door 10. German Theatre co. 18.

FORT MADISON.—EBINGER GRAND (W. Ebinger): The Gordian Brothers Stock co. April 27-31 in repertoire at popular prices to fair houses. The Girl from Home 16 pleased fair house. Peck's Bad Boy 23 pleased fair house. La Marie Comedy co. 28. Allen Stock co. 30-6.

WATERLOO.—SYNDICATE (A. J. Busby): Barbers Burned Away April 22.—WATERLOO (A. J. Busby): The Climax 24 pleased fair business. Henrietta Crossman 25; very fine attraction, to fair business. Madame Sherry 28. In the Bishop's Carriage 29. In Havana 1.

FORT DODGE.—ARMORY (William P. Derner): Henrietta Crossman in The Peacock and the Goose April 21 splendid business; excellent production. The Blue Mouse 28. The Texas Cattle King 34.

PERRY.—OPERA HOUSE (A. W. Walton): In the Bishop's Carriage April 20 pleased a fair house. A Cowboy's Girl 23 failed to please. Texas Cattle King 27.

KANSAS.

CONCORDIA.—BROWN GRAND (E. V. D. Brown): Port of Missing Men April 15 to good house. Hugs Koch as John Hodge made big hit, and was well supported. A concert, by High School chorus, 18 pleased large house.—UNDER CANVAS: Benjamin Stock co. 17-22 to S. R. O.—ITEM: Airplane, under management Glidden and Beach, opened 22.

FORT SCOTT.—DAVIDSON (Harry C. Krulich): On account of severe illness Blanche Walsh was unable to fill engagement here April 20. The advance sale was the largest of the season, and the indications were that she would have had a crowded house.

HUTCHINSON.—HOME (W. A. Lee): William H. Turner in Father and the Boys April 20; very fine co. to good business. The Dorothy Stock co. continues its engagements to excellent business.

OTTAWA.—BOHRBAUGH (F. C. Debon): Whittens Stock co. April 21, 22 to good business.

COLUMBUS.—McGHEE'S (W. E. McGhie): Clarence Price's Travelogue April 23 pleased good business. The Great Divide 13.

SALINA.—CONVENTION HALL (J. A. Kimball): Minneapolis Symphony Orchestra April 19 pleased full house.

KENTUCKY.

OWENSBORO.—GRAND (Pedley and Burch): Yankee Doodle Stock co. in a double bill, in a Woman's Power and The Yankee Doodle Girl, to S. R. O. April 13.—PEOPLE'S (A. D. Rogers): Trainer and Trainer, the Great Magician Trio, Rosaline Rose, and Reynolds and Lewis to full houses 24-29.

WAYFIELD.—PRINCES (M. Blumenfeld): De Vaul and Lotta April 20, 21. Scotty and Reynolds 24-26.—DIXIE (Harry Evans): The Darts 20-22.

LOUISIANA.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Motion pictures continue to attract April 17-22; good bill, to splendid business.

MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): Three Twine April 19; one of the best of its class; headed by Clifford Crawford and Daisy Leon, drew two full houses; the dancing of Mayme Gehrue was a feature. Leigh De Lacy 20-22 (return) drew same large houses as at first visit; excellent co. Plays: The Prince of Liars, The Death Warrant, Mrs. Temple's Telegram, and The Writing on the Wall; co. closed here after a most successful season. The popularity of Miss De Lacy and her co. is attested by the fact that beginning next season they are booked fifty-two weeks ahead. Polly of the Circus 25, with Miss Olin in the title role, drew good business. Bright Eyes 26. The Jewess (local) 27. Toby Lyon 28. Human Hearts 29. Cohan and Harris 1. Madame Sherry 3. Kirk Brown co. 8.

PORTLAND.—JEFFERSON (M. J. Garvey): What Wright Left April 26; fair co. and business. Evans' Honey Boy Minstrels 27; good business. Polly of the Circus 28, 29. Virgilina Harned in The Woman He Married 3. Madame Sherry 4-6.—KEITH'S (J. E. Moore): The production of The Middleman 24-29 scored the biggest success of the year. As Cyrus Hienkarn, Mark Kent outdid himself. He is by far the best character actor ever seen here in stock and his role this week was a superb piece of finished acting. Every member of the company gave a well balanced support to the leading role. The week's business was the largest for over a year. Arsene Lupin 1-6.—PORTLAND (J. W. Greeley): The headline act was Maxine's Models in life reproductions of paintings; big business.

BREWSWICK.—TOWN HALL (M. J. Givens): G. R. H. Concert April 18; excellent, to large house. Circle of Dreams Drama co. 19; fine performance; packed house. Rowdies Minstrels 22; excellent, to large audience. Knickerbocker Stock co. 24, 25; opened spring and Summer season, to good house; very good co. 21. Mino 27. Pop Concert (local) 1.

AUGUSTA.—OPERA HOUSE (Thomas H. Gaudy): Three Twine April 18; excellent production; large and appreciative audience. George Evans's Minstrels 25. Madame Sherry 2.

WILLIAM PHILLIPS
Mission correspondent at Michigan City, Ind.

INDIANA.

GOSHEN.—JEFFERSON (Harry G. Sommers): Kelley's Colored Forty April 18; poor performance, to small attendance. Hamblers' Quartette (Goshen College) 20 canceled. J. Laurits Hill in My Friend from Dixie gave general satisfaction to light patrons 21. Hamblers' Quartette (Goshen College) 25. Junior High School Class in School Rattle 28. My Southern Home 29. Mock Trial 8. Madame Sherry 9. His Uncle from India (Goshen High School, 1911, Class Play) June 8.—ITEMS: Eddie Jackson, of this city, closed his Ole Peterson co. at Bonnetts, S. D., 5, after a successful tour through Western territory. John Rigney, of Goshen, who has been all season in support of Eugene Blair in The Light Eternal, will close the season at Rochester, N. Y., next week. Harry Denham, of this city, is a member of Madame Sherry Co., is now playing in the British Northwest.—Fred M. Dersch opened the 1911 season at Island Park here Sunday, 22.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Billie Burke in Susanne April 21 delighted large house. What Happened to Jones (local) 25 to capacity house; capable cast.—AUDITORIUM (Harry G. Sommers): My Friend from Dixie 20 to fair house. Minneapolis Symphony Orchestra and South Bend Choral Club in music festival 27, 28. Madame Sherry 3.—INDIANA (Thomas Moore): Indiana Theatre Stock co. in Land of the Midnight Sun 25-29. A False Friend 1-7; business good.

RICHMOND.—GENNETT (H. G. Sommers): The Girl and the Tramp April 18; good co.; fair house. The Newlyweds and Their Baby 20; enjoyed by large house; success largely due to excellent work of J. E. Rosen as the baby and G. P. Murphy as Adolph Nichol. Trize Frigiana delighted large house in The Sweetest Girl in Paris 24; supporting co. very good; one of the best offerings of the season. Tuppert and Sunshine 28. Al. G. Field's Aristocrat 3. Ben-Hur 4-6. McLean Stock co. 8-10.

MUNCIE.—WYSON GRAND (Moore Circuit): Newlyweds and Baby April 19; good house. Sweetest Girl in Paris 25. Passing of the Third Floor Back 27. Blue Mouse 29.—STAB (Ray Andrews): Cora Youngblood, Corson Sextette, Walters, Weston and Walters, Pete Barker, and the Four Sullivan Brothers.

TERRE HAUTE.—GRAND (T. W. Barhart, Jr.): Ben-Hur April 20-22 to capacity at all performances. Dave Lewis in Don't Lie to Your Wife 23 pleased large house. German co. 28. Al. H. Wilson in A German Prince 29, 30. Marie Cahill in Judy Forgot 1. The Great Name 4.

ANGOLA.—CROXTON OPERA HOUSE (Charles Ely): Passing of the Third Floor Back April 21; excellent co. to the best of satisfaction; many curtain calls. Blue Mouse 27. Lion and the Mouse 11. Flower of the Ranch 17. Miss Nobody from Starland 21.

MICHIGAN CITY.—ORPHEUM (A. C. Himmler): Vaudeville April 24-29. Helene Francis, Carro Ferber and Pierlot, Jack Taylor, the Three Volentines, Russell and Gray, Al. Lawrence, Gertrude Lee Falsum and co. to good business.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): McLean Stock co. April 17-22; opened in Alabama to capacity and pleased. Other plays: The Belle of Richmond, The Game, Georgia, and When We Were Twenty-one. Man on the Box 7.

WABASH.—EAGLES' THEATRE (H. S. Logan): Ian Robertson in The Passing of the Third Floor Back April 19; excellent attraction; fair business. Priscilla (local) 21 pleased capacity.

IOWA.

IOWA FALE.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): A Pair of Country Kids April 22 to light business; pleased. Ella J. Mainrose was clever in the leading feminine role and her talents deserve a better part.—ITEMS: One of the additions to the Electric Park, Waterloo, this season will be a big spiral coaster. The Western Vaudeville Association will book the vaudeville features for this park. A special election will be held at Emerson, Ia., 18, when it will be voted to buy or not to buy the Opera House for a town hall. The structure is now owned by out-of-town parties.—The Beggar Prince co. disbanded at Webster City 20, and will later be reorganized for next season.—Manager Emery, of the Winsor Opera House at Eldora, has just purchased a fine automobile costing \$5,000.—Ground has been cleared for the new vaudeville theatre which is to be erected in Fort Dodge this season.—A brother of Thomas Reynolds, of The Princess Stock co. at Des Moines, has been appointed

fair house. Viola Allen in The White Sister 20.—**THEATRE** (Montgomery Moore): This popular house closes its season this week to good business and fine performances.

MILWAUKEE—PROCTOR'S (Fred Thompson): Jean Ryan, songs, duetted and Pickering; comedy sketch; May and Lilly Burns, musical pair; Bachelor Club, singing quartette; Tom Moe's Beauty Girls; Bert Jordan, comedian; Ladies' Night at the Club, songs; Play and Pledge, comedy sketch; Washland and Tekla Tris, acrobats; Billy Saxon and co., comedy act. April 24-29.

UNION MILL—HUDSON: For the final week of the season of vaudeville a fine bill was presented by Bailey and Austin and co., May Tully and co., Thurston and Madison, Cooper and Robinson, the Planklin Trio, Quinn Brothers and Homer, and the Bimbo; business excellent. The stock season opens 1 with The Lion and the Mouse.

NEW YORK.

BUFFALO.

Jessie Bonstelle Opens Her Sixth Season Here—Anson-Gillmore Company Making Friends.

Jessie Bonstelle and her associate players began their sixth season of stock at the Star April 24, and the appearance of the star was the signal of prolonged applause. The evening play was such a Little Queen, a play which afforded Miss Bonstelle unlimited opportunities. The support was excellent, including Charles Balsar, Hugh Dillon, Alice Donovan, and Eleanor Carey. Anson-Gillmore co. offered Jack Straw at the week 24-29 and business was excellent throughout the week. There is no doubt of the success of this co. and local theatregoers are looking forward with pleasure to a very enjoyable season of the very latest successes.

The Newjews and Their Baby drew good houses to the Lyric 24-29 and pleased the patrons of this popular playhouse. The evening play at the Lyric 24-29 was Andrew Mack. Honor Among Thieves, Meyers, Warren and Lyon, Tom Leighton and his Jungle Girls, Avery and Hart, the Four Loudons, the Six Steppers, Maximo, and Kinetograph.

Irwins Big Show was at the Garden 24-29.

The Bolshoi, with Sam Goldman, held the boards of the Lafayette 24-29.

Mary Garden and her co. appeared in recital at Shea's 24 to a fairly good house, this being her first appearance here.

MOONSHIRE—LYCEUM (M. E. Wolff): Raymond returned here for a second engagement April 24-29. Mr. Hitchcock had admirable help from Flora, Kabelle, John Hendricks, Richard Taber, and many others. A co. of German players, headed by Hedwig Richard, presented Hettie Macht Alles to large and well pleased houses 24, 29. The Lyceum Players in Madame Sans Gêne 1-6.—**BAKER** (B. U. Barry): The Lyceum Players, The Lyceum Players with the persecution of the Christians in the early Roman days, and the stage pictures are very impressive. A cast, headed by Eugene Blair, was entirely adequate. Fiske O'Hara in The Wearing of the Green 1-6.—**COOK'S** (J. Hunt): The Devil 24-29. A most satisfactory production. The Lyceum Players, popular co. at Cook's. Mr. Wilbur played the Devil with all its sardonic grimaces. Miss Hunt made the most of her part. A Runaway Match 1-6.—**COLUMBIAN** (F. Strauss): The Politics of New York and Paris entertained big houses 24-29. Jessie Austin and Neil Capron made good in the song number Irwin's Big Show 1-6.—**ITEMS:** Walter Hampden, of the Lyceum Players, lectured before the Brotherhood 23 on "The Ethics of the Drama," to a large audience. On 27 Alfred H. Brown, literary adviser of the Lyceum Players, gave an interesting lecture on "The Relation of the Drama to Modern Life." This is the first of a series of lectures on the drama to be given by Mr. Brown during the engagement of the Lyceum Players.

ELMIRA—LYCEUM (Lee Norton): Madame X April 20; large and well-pleased house. Mabel Montgomery was strong in the title role, and capable work was done by John Davidson, Frederick Burr, J. MacQuarrie, Warner Oland, Oona Hamlin, and Katherine La Salle. Mother 22; two good houses; excellent performance. John E. Heushaw 25.—**MOHART** (G. W. Middleton): Stanford and Western Players in Divorcées 24-29; greatly enjoyed by large houses. Emily Bailey was at best as Orpheus, and scored an emphatic hit. Allen Houlter did well as Henri Des Frunelles, and excellent support was rendered by Harry Wilgus, Maurice Stanford, Lillian Campbell, James Slevin, author of the dramatization, was seen in the minor role of Joseph. Salomy Jane 1-6.—**MAJESTIC** (G. H. Yen Demark): Williams and Weston, Best and Emma Spears, Four Stagpoles, Charles O. Roseberry, and Josef Samuels 24-29; large houses delighted.—**OLD HAPPY** (Thomas Connolly): Maher Stock co. 24-29; good houses; well received.—**ITEMS:** Manager George Lyding has signed Rose Murray for the leading soprano role of the opera season at Horick's, which completes the list of principals.—Charles O. Roseberry has succeeded Gus Fredericks as musical director at the Majestic Theatre.—The Mother co. closed its season here 22.—Edward Longman has joined the Lyceum Players, Rochester, N. Y.

SCHENECTADY—VAN CUREL OPERA HOUSE (Charles G. McDonald): Clara Turner's offering the second week April 24-29 was The Girl and the Detective; good patronage was recorded. Miss Turner, who is daily becoming more popular. First half week 1-6: Such a Little Queen; last half: The Thief in the House.—**MOHAWK** (Charles T. Taylor): Al. Reeves's Beauty Show 20-23 was given credit by large houses daily. Foremost in the cast are the Lewys, Billy Busch, Mae Busch, Idylla Vyne, and Julia Sinclair. The Queens of the Jardin de Paris was seen here for the third time this season 24-29 to fairly good business. Harry Koler is seen in the chief comedy role. Noble's Knickerbockers 27-29. Politics of New York and Paris 1-6. Trocadero 4-6.—**ITEM:** This week marks

the close of the regular burlesque season, which has been one of the most prosperous in the history of the house.

SYRACUSE—EMPIRE (F. Gage): The Round Up, with the same massive production as before, drew well April 20-22. The Country Boy, with the New York cast, including Forest W. W. and Robert McWade, Jr., and Mrs. Stuart Robinson, came 24-29, and attracted fairly excellent performance. Raymond Hitchcock 1, 2.—**WINTERING** (John L. Kerr): The College Widow was the bill of the stock co. 24-29. William Ingraham, John Booth, and Gladys Fairbanks Murray were most in evidence; business good. The Girl of the Golden West 1-6.—**BASTABLE** (S. Bastable): East Lynne to perennial good business 24-29. Boots and Saddles 27-29. Barney Gilmore 1-3. Fiske O'Hara 4-6. E. A. BRIDGMAN.

SARATOGA SPRINGS—BROADWAY (L. O. Varney, supervisor): Haymakers Minstrels 8, 9. The Campfire 11. What Happened to Jones 12.—**PONTIAC** (J. C. Graul): Good vaudeville was presented by Hughes Brothers, musical; Mae Walser, character change; Lanozo Trio, street singers and players; M. F. Reynolds, popular songs; Bob Gerrard, blackface comedian; Travers and Lascramo, singing and dancing; Morretto Sisters, musical; Eva Trachtenberg, Irish comedienne; Maher and Evans, acrobats, and Short and Miller, singing and dancing act, during week ending April 27 to large and well pleased audiences.—**ITEM:** Felix Biel, a well-known theatrical manager, has leased the Broadway Theatre for a year from May 1.

AMSTERDAM—OPERA HOUSE (George McClungha): Man of the Hour April 22; two Party April 23 to good business; pleasing performance. Jolly Girls 24 to fair business and performance. Pomander Walk 25 to good business and performance. The Girl in the Taxi 26 to good business; pleasing performance. Phil Ott's Comedians 28. A Stubborn Cinderella 4.

NEWBURGH—ACADEMY (Fred M. Taylor): Mabel Hite and Mike Donlin in A Certain Party April 22 to good business; pleasing performance. Jolly Girls 24 to fair business and performance. Pomander Walk 25 to good business and performance. The Girl in the Taxi 26 to good business; pleasing performance. Phil Ott's Comedians 28. A Stubborn Cinderella 4.

HORNELL—SHATUCK OPERA HOUSE (Charles E. Smith): Sylvia April 20, 21, by St. Ann's Cecilia Choral Club, netted over \$1,000; great credit is due Mrs. Fred Cameron and Will Hickley for their able direction. Vaudeville, headed by Mabel Carey and Chiquita, 24-29; big business.

BINGHAMTON—STONE OPERA HOUSE (Fred Gillen): Madame X April 21 to good business. My Cinderella Girl 22; fair house. A Prince for a Day 24 29 drew well. The Jolly Girls 27. The Rosary 28, 29. Boots and Saddles 3. Raymond Hitchcock in The Man Who Owns Broadway 4.

GLENS FALLS—EMPIRE (J. A. Holden): Brewster's Millions and The Great Divide were the bills given by the Mattland Players April 20-27, and the audiences were well pleased with both the manner of presentation and the scenic effects. In Missouri 29-4.

BAYSHORE—CARLETON OPERA HOUSE (C. E. Brewster): The Al. Trasher Stock co. in The Flower of the Ranch April 21; excellent co.; fair business.—**ITEM:** Evelyn Foster has been engaged as leading woman for the coming season.

COHOES—PROCTOR'S: Vaudeville and pictures April 24-29 drew well.—**NEW THEATRE** (Mr. Ireland): Lack of patronage. Thomas F. Farley, of Brooklyn, N. Y., holds the lease.

ONEONTA—THEATRE (H. M. Dunham): The Thief April 22, by a splendid co. to a small but delighted audience. My Cinderella Girl 24 pleased capacity.

NORTH DAKOTA.

JAMESTOWN—OPERA HOUSE (Morris Beck): The Barrier April 18 pleased good house. Paul Gilmore in The Mummy and the Humming Bird 22; good performance and house.—**ORPHEUM** (James Spaulding): Paul houses and good attractions, including the Renelles, Joe Golden, Mae Taylor, and Lester and Laybo 17-22.

BISMARCK—BIJOU OPERA HOUSE (E. H. L. Veeperman): The Barrier April 21; good co.; pleased packed house. Ole Olson 22. The Mummy and the Humming Bird 24.

OHIO.

TOLEDO.

Ethel Barrymore at the Valentine—Olive Vail Greeted by Capacity on Return Visit.

At the Valentine The Arcadians April 26. Great interest in the show in the engagement of Ethel Barrymore 25, when Miss Barrymore will be seen in a double bill, Alice-Sit-by-the-Fire and The Twelve Pound Look. Miss Nobody from Starland, with Olive Vail, Bertie Beaumont, Katherine Witche, and Ralph Riggs, is playing a return date at the Lyceum 22-26 and is greeted by capacity houses, an extra matinee being given 26.

The Silver Girl is the attraction at the American for the closing week, 23-29. George Webb has a strong part in which he is seen to excellent advantage. Pleasing results are obtained by Rachael May Clark. May E. Hurst, Edith Hamerick, Dale Deveraux, W. La Rose, Ethel Hamerick, and Norman Hilyard. Rachael May Clark and the Parson Players have played two seasons of forty weeks at the American, an unprecedented record in stock. Miss Clark has demonstrated upon numerous occasions that she is a versatile actress, and by conscientious effort has worked up a large and loyal following, whose best wishes will go with her to the Lyceum, where she and her splendid co. will open 30 in The White Sister.

Marie Cahill in Judy Fergoi will be the attraction at the Auditorium 3. Roy Atwell and his associate players will close their season of stock

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29 and leave for Dayton, O., where they will open 1 at the National Theatre. It is announced that the Arcade will be entirely remodelled and refurbished, work to begin about June 1. The proposed improvements will increase the seating capacity to 640.

URBANA—CLIFFORD (Edward Clifford): The County Sheriff April 19 proved an excellent attraction. The work of Wallace E. Young, Frank Troe, Charles Brooks, Samuel Black, J. F. Malloy, Lola Vinal, and Georgia Frances was very praiseworthy. A. G. Field's Minstrels 23.

LYRIO (Mrs. Robert Alger): Arch Campbell, comedian, 21, with pictures. Drew well.—**ITEMS:** C. B. Holliday, who left to join the Himmelfest Stock co., has returned home, owing to the illness of the manager.—Samuel Black, of the County Sheriff co., spent the day in Springfield, O., after visiting the County Sheriff folks, has gone to Indiana to join the Manhattan Opera co.—James E. Cornell, who has closed with McDowell's Players, has been visiting Frank Troe before his return to New York.

WILLIAM H. MCGOWN.

FANESVILLE—WELLES (W. S. Canning): Howe Travel Festival April 25 to good house. The Time, the Place and the Girl 26. Miss Nobody of Starland 13. The Midnight Sons 16.—**ORPHEUM** (H. B. Carter): Midnight Army featured; good performance; good house 24-25.

ITEMS: The Weller Theatre will close 16.—W. S. Canning, manager, leaves 30, for Troy, N. Y., where he will manage stock for a month; May 28 he will take charge of stock co. for Fairview Park, Dayton, O.; his plans for next season have not been announced.—Victor Morley, of Steubenville, will finish out the unexpired fortnight of Mr. Canning's time here (in order to give "Billy" a few weeks with his family in Troy).

LAURA B. POE.

EAST LIVERPOOL—ORRANIO (William Tallman): The Goddess of Liberty March 31 pleased good business. The Round Up April 4, 5; three performances, to Mr. business and highly pleased. The Newjews and Their Baby 13 pleased fair business. The Country Boy 17 (return) pleased good business as on previous visit only with a different cast. Raymond Hitchcock and Flora Zabell in The Man Who Owns Broadway 21 delighted the business. Barney Gilmore in Kelly from the Emerald Isle 23, fair co. and business. The Rosary 24.—**ITEM:** Frank Shea, a local boy, is with Joe Galtier's Katie-Did co.—Rock Springs Park will open for the season with many new features 27.

CAMBRIDGE—COLONIAL (Hammond Brothers): Buster Brown April 22; two performances, to good business; giving very good satisfaction. Time, the Place and the Girl 6.—

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ITEM: Hammond Brothers have taken a sixty-year lease on property where Orpheum now stands, which insures them a permanent location. A new theatre will replace the present one in the near future.

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Final Settlement April 30 to small business; co. excellent and play one of the most meritorious of the season and well presented. The County Sheriff 24 to light business. The Fort Jennings Dramatic Club in The Bank Cashier 28. Sterling Stock co. 8-13.

HASSELLTON-ARMORY (G. O. Haverstock): Man of the Box April 10 pleased. Blue Moon (unknown benefit) 17; good co. and business. Girl and the Tramp 22 to fair returns. (Granville) 27. The Hoary 28. The Time, the Place and the Girl 2. The Kinsey Comedy co. 8-13. A. G. Field's Minstrels 28.

MYRTIA-THATRE (H. A. Dykeman): Imperial Stock co. April 17. The Sweetest Girl in Dixie. Hello. Bill. Sunshine and Shadow. For Love and Honor. In Arizona. Tracked Around the World; business and co. good. Field's Minstrels 14.

ALLIANCE-COLUMBIA (W. E. Davis): Howe's pictures April 25 pleased capacity house. The New York and Their Baby 28; splendid business and satisfaction. The Hoary 27. The Time, the Place and the Girl 2. The Flaming Arrow 5. The Red Mill 6. Miss Nobody from Starland 11. Havana 19.

ANNON-COLONIAL (W. E. Grover, res. mgr.): Miss Nobody from April 27 in Alice-Sit-by-the-Fire and The Twelve Pound Look. (Grand) 20. L. Baker, res. mgr.: The Girl and the Tramp 24-26 pleased to fair business. The New York and Their Baby 27. The Broken Idol 28.

NEW PHILADELPHIA-UNION OPERA HOUSE (A. A. Bowers): Raymond Hitchcock April 19 pleased full house. Elks's Minstrels (local) 20, 21; packed houses. Howe's pictures 24 pleased fair business. New York and Baby 25. A. Wilson 4. Miss Nobody from Starland 12.

OREGON. PORTLAND.

Effective Work by the Baker Stock Company—Praise for Ann Tasker.

Beautiful and effective was the Baker production of Shakespeare's Merchant of Venice, which opened a week's engagement at the Baker Theatre 17, and was well received by large and cordial audiences. Theodore Roberts gave a vivid and powerful interpretation of Shylock, bringing out clearly that Shylock was a conventional usurer, a hard-hearted miser, from whom all kindness, mercy and love had departed, and yet win pity for his hard lot which made him what he was. Florence Roberts gave a charming and admirable impersonation of Portia, speaking with a clearness and sweetness which brings out every syllable. Bessano was made a pleasing young lover by Thurloe Bergen. J. Frank Bart gave an especial mention for dignified work as Antonio, and Frank Deulthorne as Gratiano was wholly pleasing. Brenda Fowler as Nerissa and Florence Smythe as Jessica were charming, and a great deal of credit was due Dan Bruce in the comedy role of Launcelot Gobbo. The others in the cast performed their parts most creditably. The stage settings were beautiful and noticeably handsome were the costumes. Napco opens 24, followed by The Right of Way 1.

Madame Sherry was presented for the week opening 16 at Heilig Theatre, and to well filled houses. That the production has met with success is not difficult to understand. Ann Tasker, who plays Yvonne, has a superb soprano voice, is youthful and has the charm of personality and physical beauty. Oscar Fignman is the masculine star of the performance. The mounting of the production is magnificent and the costumes beautiful. Law Dockstader's Minstrels 24.

Howe's money was the musical funmaker at the Lory Theatre week 17. Weiner and Schmitt in Parts 24. JOHN F. LOGAN. S. A. L. W. GRAND (John F. Corry): U. U. Glee Club April 19; packed the house. Law Dockstader 22. Old Homestead 1. Spendthrift 8.

PENNSYLVANIA. PITTSBURGH.

Madame Sherry, The Passing of the Third Floor Back, and Other Attractions.

Predecessor, May 2.—Madame Sherry began a week's engagement at the Nison last night.

and is the first time that it has been seen in this city. The Travelling salesman follows, and the first night's performance will be for the annual benefit of Manager Thomas F. Kirk, Jr., of this theatre. Last week's attractions were varied. The Cincinnati German Theatre company presented three different plays the first half, and Alt Heileberg, the Silberts, Heine Chalmers, and The Middle of the Road, and the Mass and Will Club of the University of Pennsylvania filled in the other half.

The Alvin has The Passing of the Third Floor Back, with Forbes-Robertson, and underlined are William Hodge in The Man from Home and Louis Mann in The Chester. Tears flowed freely from many of the eyes of the large audience last week when Madame X was seen for the first time. The melodrama seemed to command the closest attention, and was acted by a well balanced and capable company. The acting of Dorothy Donnelly was powerful, convincing, and of absorbing interest in the role of Jacqueline. Harry C. Bradley as Victor did a pronounced and rare piece of character work.

The Harry Davis Stock company is presenting Strongheart at the Duquesne, where the production of Quincy Adams Sawyer won approval last week. Love and the Woman is at the Lyceum, with Jeanne Torrey at the head of the company. The Gayety has the Great Behman Show, and at Harry Williams's Academy the bill is The Brigadiers.

Barnum and Bailey's Circus is heralded for two days 15, 16. ALBERT S. L. HEWES.

SCRANTON-LYCEUM (Thomas M. Gibbons): A Stubborn Cinderella April 20; a very good co. to two excellent houses; Hazel Kirk as Lady Leslie scored a well merited hit, securing numerous scores and curtain calls. Osborn Clewson as Max, Leonard Novak as Leo, Neal Burns as Shavers, and Bobbie Wagner as Pat were excellent and merit special mention; the chorus was far above the average. A Society Circus, by members of the Y. M. C. A. athletic club, excellent, to a packed house. Madame X 22. Pomander Walk 23, with matinee. NEW ACADEMY (J. H. Docking): Northern Lights 17-22 to capacity houses; Lillian Beyer as Helen Dore made another decided hit and was accorded many curtain calls; Harold Claremont as John Swiftwind was very good and shared honors with Lillian Beyer; John Harold as Colonel Gray, Daniel Lawler as Dan Horton (both old favorites), and Daniel Walters as Sidney Sherwood merit special mention; Gilberta Faust as Florence Sherwood pleased. The Dairy Farm 24-29 to excellent business; Lillian Beyer as Lucy and Harold Claremont as Nathan Newark were very good and were excellent. Numerous curtain calls to John Harold as Simon Krum never did better work; David Walters as Elias Plough, Gilberta Faust as Sarah Newark, and Dolly Davis as Eunice Jane Perkins merit special mention; Arline Bennett as Araminta Whitbeck and Thomas Shearer as John were the principal funmakers; the staging was excellent. This closes the season of the New Academy. The co. will move over to the Poli and the Summer season will begin 1 with The Man of the Hour.—COLUMBIA (G. Nelson Teets): The Florida Strollers in Hot Times in Florida 20-23; co. and business good; Sam Galois, Billy Moore, L. Nichols, and Annie Smith Worley made individual hits; De Lyons and Jeffries and the Kentucky Trio merit special mention. This closes one of the most successful seasons in the history of the house.—ITEMS: Gilberta Faust goes to join the Poli Stock co. at New Haven, Conn.—The New Academy Stock co. has been a big financial success. The house before this last money every year. This shows that Manager Docking knows how to run a theatre successfully.

READING-ACADEMY (Phil Levy, res. mgr.): A very large audience enjoyed the performance of the anxiously awaited The Soldier April 21; an exceptionally well balanced co. J. Alan Poli as Nadine was conspicuously graceful as was Gene Lanecka in a congenial role; Mildred Rogers won frequent applause; Harry Fairleigh in the title role was adequate. John E. Henshaw in The Best People on Earth, a new comedy, pleased to capacity houses. With matinee: The New Academy Stock co. had a big financial success. The house before this last money every year. This shows that Manager Docking knows how to run a theatre successfully.

LANCASTER-FULTON OPERA HOUSE (O. A. Yecker): The Talk of the Town (local) April 21 drew another very large audience, and realized a nice sum for the Lancaster General Hospital. The Red Mill 22 with a fair co. of attracted two large houses. The Drummer Boy of Shiloh (local) 24-26 pleased three large houses. The Country Boy 27 (return) amused a large audience. The Fortune Hunter 28. Polly of the Circus 29.—FAMILY (Edward Mozart): The stock co. produced in the Bishop's Carriage 24-26 to good sized and well pleased audiences. The leading parts are well performed by Edward Van Rensselaer, W. J. Howard, Anna C. Turner, Suzanne Rowe, Belle Mitchell, E. J. Blumhail, Fulton Russell, Jr., Robert Stein, and Tom Powers.—ITEMS: The Krummel Quartette delighted a good sized audience at the Iris Club 22.—Florence Hinkle, a Columbia, the Lyceum in the Society with the Walter Damrosch Orchestra, and will sing at the May Music Festival at Harrisburg, Pa. G. C.—The local Theatrical Mechanics' Association held a house warming in their new quarters in the McGrann Building 25 for the members and their families, and as guests the members of the Family Theatre Stock co.—G. K. Wieman, the scenic artist, presented them with a handsome painting. The same co. a man, a college play, written by F. Loman Winthrop and William K. Rath, of this city, will be played at Drexel Institute, Philadelphia, May 11, by the Dramatic Association. The same co. will also appear in the play later at Reading and Allentown.—John B. Stiesinger, manager of the

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KANSAS CITY.

Regular Season Nearing the End—Howard Gould and Fred Ober Shared Honors.

Local theatres are getting ready for their summer closings, and from present prospects 16 will see but two or three still in the limelight. The Shubert has but one more offering after the present week, when the Lyman Howe travel picture will play an engagement of five weeks. Beginning this week the Willis Wood opens a short stock season with Eva Lang and an excellent co. as the attraction, which will continue until about June 1. Two or three road attractions will be seen during that time for short engagements. The Orpheum announces its closing for 18, while the Empress, the other vaudeville theatre, will continue all Summer. The Grand and Gillies each have but two or three weeks more at most. The Gayety and Century will also close about the same dates.

The Shubert had Madame X April 22-29 and played to excellent business. Kansas City theatregoers have been anxious to see this play all season, and it may be said in all truth that they were not in the least disappointed with the production as made here. The co. was so entirely satisfactory that it would be difficult to imagine the roles any better played. Adeline Dunlap played the title role in a most brilliant manner, covering herself with glory by her artistic portrayal and winning enthusiastic applause. Howard Gould and Fred Ober shared honors with her as the husband and son, while the work of Edwin Forester, Elmer Chamberlain, and L. J. Loring was particularly worthy of mention. The play was staged by Gertrude Elliott in The Dawn of To-morrow and The Rebellion 30-6.

Eva Lang and co. opened a short stock engagement at the Willis Wood 23, presenting A Woman's Way to two crowded houses. The play was greatly enjoyed and the star and entire co. most enthusiastically received. Miss Lang is an old favorite here and is always assured of a warm welcome. As Mrs. Stanton, she was cast in a most congenial role in the above play, and made all that was possible of the opportunities offered her. Of the supporting co., the work of Eugene Ormonde, Mary Milburn, Ethel Valentine, John J. McCabe, Eugene Du Bois, and Lloyd Bacon deserves special praise. The play was attractively staged. Eva Lang and co. in An American Widow 30-3. John Drew 4-6.

Hasseltown Opera House, has returned to his home here for the Summer.

ALLENTOWN-LYRIC (W. E. Worman): John E. Henshaw, with a very good co., in The Best People on Earth April 20 to fair house. The comedy, a very pleasing one, was well presented, and gave general satisfaction. The Sweetest Girl in Dixie 21; light business. Choccolate Soldier 22 drew full house, and as presented by the Walney Opera co. proved a very strong attraction. The principals were all in fine voice, and the applause was well merited; delighted audience. The co. closed their season with this performance. McFadden's Flats was the attraction for the Lyric users 24, and these courteous young men are greatly pleased with the liberal expression of appreciation by our theatregoers at their annual benefit, from which they each received a substantial purse. The large audience was well entertained by a very good co. The Enterprise Club Oratorio Society of 200 voices rendered Sir Edward Elgar's King Olaf 26, before a brilliant audience of music enthusiasts. The organization was assisted by the Boston Festival Orchestra. Caroline Hudson, soprano; Lambert Murphy, tenor; and Willard Flint, basso. The tuneful and splendid oratorio was sung in a faultless manner. —Girl 1. Cozy Corner Girls (treasurer's benefit) 5. Raymond Hitchcock in The Man from Home 26. Broadway 9.—ITEM: The many friends of Manager Worman, who has been seriously ill with obstruction of the bowels, will be glad to learn he is improving.

HARRISBURG-MAJESTIC (N. C. Mirick): Rosenthal Yiddish co. to fair business April 20. The Sweetest Girl in Dixie 21; there were not many men here. John E. Henshaw in The Best People on Earth 24; the co., and especially the star, Henshaw, was of more than ordinary merit and won applause; Henshaw is an established favorite by reputation in this city, although he has not appeared here for several years, and since his earlier appearances there has grown up a new generation of theatregoers, "who know not Joseph." The Country Boy 28, 29. Beverly 1-3.—ORPHEUM (O. Floyd Hopkins): 24-29 the roster of entertainers at this house: M. F. Roser's Aerial Dances, Bert Fitzhugh, the Langston's Orpheum, light motion pictures, the Woodentians, Renosce an adaptation of Dickens' "Christmas Carol"; Conroy and Jeanette, the Juhlawa Brothers, Jap hand equilibrists. The features of the pro-

Smashing Records Everywhere NORWOOD HYPNOTIST

Father and the Boys, one of George Ade's delightful comedies, was the Grand attraction 25-29, playing to very satisfactory business. William H. Turner, who is featured in the production, is a capable successor to William H. Crane, while the supporting co. were well chosen throughout. Billy Clifford in The Girl, the Man, and the Game 30-6.

Richard and Pringle's Georgia Minstrels held the boards at the Gillies 23-29 and were well received nightly. Billy King and Clarence Rowell were big hits of the show, which was entertaining throughout. Caught in Mid-Ocean 30-6. Tom Edwards, the English ventriloquist and comedian, was the Orpheum headliner 24-29, scoring heavily. Another act that found much favor with the crowds was Burnam and Greenwood while the Bathing Girls, Porter J. White, Ben Welch, Amy Butler, and Hugh Lloyd all pleased.

The small attractive bill at the Empress 23-29 included Enigmata, Arthur Dunning, Marie Cheville, Barney Fagan and Henrietta Byron, Mr. and Mrs. Robert E. Keane and co., Clara Rogers, and the Youngman Family. Business good.

The Century had the Yankee Doodle Girls 23-29, opening to two big Sunday audiences. Two burlesques and an entertaining olio made up a bill of merit. The Ducklings 30-6.

The Beauty Trust, with Rice and Cady featured, were the Gayety offering 23-29, playing to the usual business. The attraction was seen here earlier in the season, and repeated its former hit. Orchestras 28-9. Forest Park opened its gates for the new season 23, and as the day was conducive to outdoor entertainment a crowd of nearly 30,000 visited the popular resort. The best of the old concessions have been retained, while a number of new ones have been added, all doing a big business on the opening day. Concerts by Starard's Band, a vaudeville bill in the theatre, and the big dancing pavilion were the most popular of the many attractions.

The Frontiers Quartette are announced for concert at the Willis Wood the afternoon of 23, 4-6.

programme producing the most interest and applause were the Langsons in a novel and very amusing act in which two automobiles figured; the Neapolitans, a trio of fine singers, consisting of Estelle Ward, Marion Littlefield, and Francesco Manetta, whose voices were finely blended in a choice selection of classic and modern airs; Scroggie, this was the one feature possessing the most dramatic interest and was admirably given by a co. of several performers. The attendance was very good for the week.

CONNELSVILLE-SOIRSON (Fred Robbins): Walker Whiteheads in The Meeting Pot April 20; fine performance; good business. The National Guard's Band Minstrels (local) 21, 22 pleased fair business. The Keyes Sisters Stock co. opened for a week 24 in The Outcast Girl. Other plays: Slaves of the Orient, Silver Threads Among the Gold, In the Name of the Oar, A Country Kid, My Alabama Home, and On the Frontier; good performances; crowded houses. The Red Mill 2.

YORK-OPERA HOUSE (B. C. Fests): Best People on Earth, booked April 26, cancelled. Viola Allen in The White Sister 26 gave splendid performance to small business. The Fortune Hunter 27. The Red Mill 28. Beverly of Granstar 29. The Cozy Corner Girls 1. Nittanula, a local comic opera by home talent, E. S. James K. Hackett 4. Madame X 5. William Hodge in The Man from Home 6, when season closed.

WILLIAMSPORT-LYONING OPERA HOUSE (L. J. Pink): Teague Concert (local) April 24 to large and pleased audience; some fine music rendered. A Stubborn Cinderella 25 to a good-sized and enthusiastic audience; well staged by a good co.; several recalls. Polly of the Circus 27. The Jolly Girls 28.—FAMILY (Robert Ellis): Vaudeville specialties 24-29 to fair business; audiences appreciative; clever bill.

SUNBURY-CHESTNUT STREET OPERA HOUSE (Fred J. Byrd): Himmelsin Associate Players to large and appreciative audience nightly April 17-22. A Stubborn Cinderella 24; Hazel Kirk as Lady Leslie was well received; Mabel Kirk as Lady Evelyn, and Dan Moyle as Colonel Hunt deserve special mention for their clever work. Polly of the Circus 25. The Best People on Earth 26.

SHAMOKIN-G. A. R. OPERA HOUSE (J. J. Quirk): The Best People on Earth April 21; two performances, to fair business. Phil Ott in

The Explorers: two performances 22; pleased good business. Viola Allen in The White Sister 24 to capacity of house at advanced prices. The Flaming Line 25; two performances, to moderate business. The Arrival of Kitty 26. Boston Orchestra 28. William Hodge 1.

MCKENSPORT.—WHITE'S HIPPODROME (F. D. Hunter): The Country Boy April 24 pleased good business. The Time the Place and the Girl 25. The Girl of the Mountains 26.—**ITEM**: This house has been leased to the Edwin 21 Moore Circuit for three years, with privilege of two years' extension. The Hippodrome is one of the largest houses in this State, and it is thought that this arrangement will improve the bookings.

TAMPA.—FAMILY (Christ Peterson): Sons Brothers vocalists and saxophone players, in grand opera selections.—**WALKER'S OPERA HOUSE** (George Leroy Walker): The Isle of Pelly (local) scored big hit 21, 22; will repeat 27.—**ITEM**: Alva Simms, of Tampa, Fla., spent Saturday, 22, in this city.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): The State College Theatricals in The Climax April 20; excellent production, to capacity. Harry P. Armstrong as Bob Janey, a student at State College, and Robert Guthrie as Tilly Tuttle, were fine. The Flower of the Ranch 27. Junior Class Play 28.

TARENTUM.—NIXON (C. N. Reed): Price and Butler co. April 17-22 to fair business. Plays: The Old Minister's Boy, Shadow of the Gallows, The Man from the West, Monte Cristo, The Little Mother, Ten Nights in a Barroom, Gay Matilda 24; closed.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): Allegany College Glee Club April 20; satisfaction. Flower of the Ranch 21; fair co.; pleased good house. The Girl and the Trump 27. Flaming Arrow 4. Thiel College Concert (local) 5. The Flower of the Ranch (return) 8.

PUNXSUTAWNEY.—JEFFERSON (J. C. Fish): The Flaming Line April 19; great fair business. Kelly of the Emerald Isle 25; poor; fair business. The Flower of the Ranch 28. The Great Empire Shows (John Hampson): 15-22, benefit Central Fire Department.

DANVILLE.—OPERA HOUSE (D. E. and C. F. Edmondson): Beverly of Granstar April 20; good, to good business. Phil Ott's Comedians in The Explorer 24 pleased a fair sized audience. The Boston Festival Orchestra, matinee, 29. Himmelman's Associate Players 1-6.

JOHNSTOWN.—MAJESTIC (M. J. Boyle): The second week of the stock co. April 24-29 was given over to a clever presentation of Such a Little Queen to good business. The business promises to exceed the high water mark of last year.

BEAVER FALLS.—LYCEUM (Sam Hansen): The Flower of the Ranch April 18; fair business. The Country Boy 21; excellent co. and business. Barney Gilmore in Kelly from the Emerald Isle 24. Howell-Kelth Stock co. 1-6.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): Burke Brothers Musical Comedy co. April 24-27; good co., to big houses. The Western drama Texas 29.

PITTSBURGH.—BROAD STREET (M. Reis Circuit): A Suburban Cinderella April 21; excellent co. and production; first-class satisfaction, to a fair sized audience.

WEST CHESTER.—OPERA HOUSE (J. F. Small): Haverford Glee Club April 20 pleased large business. Pictures and vaudeville 21-26; large attendance. McFadden's Plats 3.

RIDGEWAY.—OPERA HOUSE (Hrde and Powell): The Flaming Line April 20 pleased fair house. Flower of the Ranch 26 closed season; satisfaction.

ASHLAND.—TEMPLE (James J. O'Neil): Beverly April 21; excellent; most delightful play of the season. The Flaming Line 26 pleased a small sized audience. Arrival of Kitty 28.

WASHINGTON.—NIXON (C. D. Miller): The Time the Place and the Girl April 20; capable co.; scored to fair business. Regular season closed.

OIL CITY.—THEATRE (George W. Lowden, res. mgr.): Lyman Howe April 19. Time, the Place and the Girl 20.

HONESDALE.—LYRIC (B. H. Dietrich): Baseball Minstrels (local) April 27; house sold out. Arrival of Kitty 5.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (William Krellitz): The Red Mill April 23; good co. to large business. This closes the season for road co.

CARBONDALE.—OPERA HOUSE (G. P. Monahan, res. mgr.): Monte Carlo Girls April 22 did not please.

BRADFORD.—THEATRE (Jay North): Madame X April 19 pleased large house. Local vaudeville 20, 21; fine audiences. Uncle Tom 29.

ROCHESTER.—MAJESTIC (Charles Smith): The Rosary April 21; good business and performance.

ST. MARYS.—TEMPLE (J. S. Speer): Mike's Charity Minstrels April 25, 26; very good, to full house. Motion pictures 27-29.

LEEBURG.—OPERA HOUSE (W. B. Ryan): Time, the Place and the Girl April 24; excellent co.; fair business.

RHODE ISLAND.

PROVIDENCE.

Short Season of Grand Opera Much Enjoyed—Much Interest Shown in T. M. A. Benefit.

The engagement of the French Grand Opera co., of New Orleans, at the Providence Opera House April 22, proved all too brief. Jules Laporte presented a varied selection of the best operas, including Les Huguenots, La Boheme, Carmen, Thais, Herodias, Manon, Faust, and La Cheneuse. Mrs. Leslie Carter in Two Women 1-6.

The Fall and winter season was fittingly brought to a close at the Empire 24-29 with an excellent performance of Ramesse. Kyrie Bellew in the leading role contributed his usual excellent work and the supporting co. was especially strong.

Levi Rivers was the selection of the Baldwin Melville Stock co. for the second week of the summer season at the Imperial 24-29. The co. continues as successful as it did during the Fall season, and with the class of plays that are to come should have a fine season. Phyllis Morton and Averell Harris, in the leading roles, are fast winning popular favor. Why He Divorced Her 1-6.

The Jersey Lilies held the boards at the Westminster 24-29. Leon Excel scored the bit of the performance. Ben Howe's Lovemakers 1-6.

Keith's entered upon the last week of the vaudeville season 24 with a strong bill of head-

liners. Charles Lovenberg's Operatic Festival featured and met with extraordinary success. Mary Norman and Augusta Glose were also heartily received, followed by Cole and Johnson's Bambo Girls, Mabel Hardine and co., Bertisell, Swor and Mack, and Pollard. Albee Stock co. opens 1.

The Theatrical Managers' Protective Association will hold their first muster benefit at the Empire 28 for the benefit of the Bulletin Tree Fund. Considerable interest has been aroused and the affair is looked forward to as a very successful undertaking. A great many of the theatrical family now playing in the city have offered their services toward the performance, and a large list of entertainers have been enrolled. Mr. Charles Lovenberg, of Keith's, will direct the orchestra.

The Players' Club will repeat The Getsha, this time at the Providence Opera House, May 2, 3, for the benefit of the Providence League for the Prevention of Tuberculosis.

The Albee Stock co. will open its season of Summer stock at Keith's with The Man of the Hour at the initial attraction. As usual the occasion will be a gala one and seats will be at a premium. The Albee co. includes Grace Scott, Lowell Sherman, H. Dudley Hawley, Richard Pittman, Albert Lande, Helen Reimer, Fred Le Duke, H. C. Arnold, Dorothy Shoemaker, Berion Churchill, Eleanor McEwen, M. H. Harriman, and C. Wilson Hummel.

The Empire will be closed next week in preparation for the stock season, which will open 1. Gertrude Maitland has been engaged for the heavy roles and Eugene Blair will play leads.

H. F. HYLAND.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becker): The Third Degree April 16; first-class co. and business. Henrietta Crossman 18 in The Peacock and the Goose to deservedly good business. The Girl and the Taxi 22, matinee and evening, well balanced co., to good business; pleasing all. The Girl and the Blue Mouse 23 pleased full house.

HURON.—OPERA HOUSE (James Daum): The Private Secretary April 21, out on by the High School students, to a packed house. The Girl in the Taxi 24; very good co.; big house.

TENNESSEE.

BRISTOL.—HARMELING (Harry Bernstein): The Harmeling has resumed vaudeville for the summer season, and is doing good business. The features for the week of April 17 were: Mozart Duo, opera singers; Agnita, Grecian dancer; Ernest Linwood, blackface comedian; Caldwell and Pelton, singers; Marvelous Ed, and The Searchlight Girl. Week of 24 brought Carrell and Keller in comedy sketches. Ollie De Orion, subterfuge; Ernie Fankin, novelty singer; the St. Louis Van Harding, contortionist, and Monkey, the boy violinist.

NASHVILLE.—VENDOME (W. A. Sheets): Harry Bulger in The Flirting Princess 3, 4.—**ORPHEUM** (Al. Trahern): Jene Mae Hall continues to be the bright particular star of the Trahern Stock co. The Princess of Patches is the bill 24-29. Man of Mystery 1-6; several changes have been made in the personnel of the co.—**BIJOU**: The Wolf 17-22. Bunco in Arizona 24-29.—**AUDITORIUM** (De Long Rice): Mary Garden appeared in concert 17, assisted by Mr. Tebaldi and Mr. Brockway, to a fair audience.

CHATTANOOGA.—ALBERT (P. R. Albert): Flirting Princess April 18 pleased good business. Chocolate Soldier 22 pleased good business.—**BIJOU** (O. A. Neal): Bunco in Arizona 17-22 pleased good business.

JACKSON.—MARLOWE (D. L. Williamson): National Stock co. April 17-22 played to good houses every night and matinee. The Flirting Princess 29.

TEXAS.

SAN ANTONIO.

Grace Van Studdiford Added to Her Popularity While Here—Season About Over.

The regular season at the Grand Opera House closed with May Robson April 14, 15 and Grace Van Studdiford 21, 22. May Robson delighted two well filled houses with The Rejuvenation of Aunt Mary, and as the Aunt she is a scream. Her co. was very capable 22 pleased good business.

Grace Van Studdiford has always scored a hit here. If it were possible for her to add to her popularity, she did so during the two nights, 21, 22, in The Paradise of Mahomet. If applause counts for anything, Miss Van Studdiford and co. scored a pronounced success during her engagement here. There are many good voices in the co. and Miss Van Studdiford did not receive all the accolades.

The Grand will give way to vaudeville, commencing April 30, and is looking acts from the Sullivan and Consideine circuit.

The two parks Exposition and Electric, have opened and are doing very well. The carnival 17-22 has been a great success; each year seems to surpass the previous one. San Antonio will not suffer for amusement this summer with two parks going full blast, two vaudeville theatres and motion picture houses too numerous to count.

EL PASO.—THEATRE (Crawford and Rich): Sarah Bernhardt in Camille and La Tosca April 15, 16 delighted crowded houses. Max Robson 17; closed house for season.—**ITEM**: In a previous report it was stated that Howard Fogg had leased the El Paso; this was an error. Mr. Fogg has not leased the El Paso, which is still in the name of Crawford and Rich. Mr. Fogg leased the El Paso, but has decided not to open until next season.

CLEBURNE.—UNDER CANVAS (Rentfrow): Rentfrow's Jolly Pathfinders closed a two weeks' engagement April 22; excellent co., to well pleased capacity. Mr. Rentfrow will play a return date this season.—**ITEMS**: Brown's Air-dome will open 1 with King's Big Dramatic co. for one week.—The Elks gave their annual Easter dance 20.

BROWNWOOD.—AIRDOME (Harriman and Son): Curtis Comedy co. opened 3 in Camille. Other plays: Indiana, East Lynne, and Shadows.

TEMPLE.—EXCHANGE (Roy Balling): Glimmer Brown in David Garrick April 19; good, to well pleased but very small audience.

VERMONT.

BARRRE.—OPERA HOUSE (John E. Hoban, res. mgr.): The Young Adams co. 17-22; opened

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to good business in Under the Bear's Paw. Grace George in Sance for the Goose 24; cap- able co.; delighted large audience. Virginia Harmed in The Girl He Married 1.

BRATTLEBORO.—AUDITORIUM (George F. Fox): Charles's Aunt April 19, 20 (local) pleased three large houses. Virginia Harmed 27.

WHITE RIVER.—GATES OPERA HOUSE (W. M. Hall): Sance for the Goose 21.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): Vir- ginia Harmed in The Woman He Married 7; business good. The Fortune Hunter 24; good business and co. Polly of the Circus 28. Yid- diah co., with Fannie Reinhardt, 29. Three Twins 3, 4.—**BIJOU** (O. L. McKee): Thurston 10-15 to good houses. James Boys in Missouri 17-22. The Wolf 24-29. Brewster's Millions 1-6.

COLONIAL (E. E. Lyons): The Operator, Lillian Stone, James Weissel, and pictures 10-15, to capacity.

ROANOKE.—ACADEMY (Tom Spencer): Polly of the Circus April 21 pleased nice business. Beverly 24; good co., to fair house. Three Twins 2.

WASHINGTON.

SPOKANE.

Gertrude Elliott at the Auditorium—Items of More Than Local Interest.

Gertrude Elliott, supported by a clever co., including Fuller Mellich, Sydney Booth, and Anna Waite, play to three large audiences at the Auditorium in The Dawn of a Tomorrow April 18, 19. The Spendthrift, with Lionel Adams and Doris Mitchell in the chief roles, was presented at three performances 21, 22. Mische Himan, violinist, 24. The Merry Widow 25-29. Marie Dressler 30-2. Madame Sherry 3-7.

The First Born, a drama of San Francisco's old Chinatown, was presented by the Baker Stock co. at the Spokane Theatre the week of 16, with Franklin Underwood as Chan Wang. Ted Lawrence scored in the title-role. Punny Love was offered as the curtain-raiser. The Lottery Man is underlined for the week of 23.

Del S. Lawrence scored in the title-role of The County Chairman at the American the week of 16, ably supported by Howard Russell, Clara Beyers, and J. Will Pike. You Yonson is underlined for the week of 23.

Acts from the various vaudeville houses and the Madame Sherry and stock co. will be featured at the T. M. A. midnight festival at Natatorium Park 4, 5. R. H. Devereaux is chairman of the Arrangement Committee.

John E. Hoppe, manager of the American Theatre, announces that a percentage of the gross receipts of the week of 8 will be donated to the Woman's Protective League of Spokane, which is raising a fund for the establishment of a working girl's home.

Among the speakers at the opening of the Merchants' and Traveling Men's Carnival in the State Armory in Spokane 1-6 will be Governor M. E. Hay, Mayor W. J. Hindler, Nelson W. Durham, Edwin T. Coman, president of the Spokane Chamber of Commerce, and J. B. Campbell, of the Spokane Merchants' Association.

Dr. W. L. Hall, of Spokane, wrote the Chinese song with which Frances Gieson, leading woman of the Baker Stock co. scored such a distinct hit in The First Born at the Spokane Theatre the week of 16.

His House in Order was presented as the annual play by the Western Literary Society of the State College of Washington at Pullman on April 18. Clarence J. Cool and Hazel Taylor had the leading roles.

German Male Chorus Harmonie entertained a large audience at its annual concert. The receipts will be used to defray the expenses of the chorus when it goes to Seattle to take part in a prime singing contest for a cup donated by the German Emperor. This song contest will take place at the annual meeting of the allied German singing societies of the Northwest, known as the North Pacific Sängerbund, Aug. 17-21.

Leslie Ann Pittwood, daughter of Dr. and Mrs. R. Pittwood, of Spokane, who was recently graduated from the American School of Dramatic Art of New York, has gone to Chicago to become one of the Seven Sisters in

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posed of former students of South Central High School, was presented by a co. of high school students the evening of April 21. Marguerite Mottie and Martin Allen had the leading roles. Florence Dillon coached the players and Charles W. York, manager of the Spokane Theatre, assisted in staging the play. W. S. McCREA.

TACOMA.

Marie Dressler's First Appearance Here—A New House Promised.

The Tacoma was dark April 16-21, save on 16, 17, when Marie Dressler pleased two large audiences in Tillie's Nightmare. This was her first appearance in Tacoma and she made herself at home. A curtain speech added several smiles. The staging was unusually good. Jack Kennedy, Jr. as a newsboy and Lew Fields Dancing Girls at Pettinagill's were marked factors.

Tacoma has the promise of being put on the Orpheum circuit and a new house later.
FRANK B. COLE.

SEATTLE.

The Merry Widow Artistically Presented at the Moors—Other Good Attractions.

At the Moors the attraction was The Merry Widow April 16-22, which delighted medium and large houses. The co. is an excellent one. Mabel Wilber won favor in the title-role and Charles Meakins was seen to advantage as Prince Danilo. The production was artistically presented and elaborately staged. Marie Dressler in Tillie's Nightmare 22-29.

The Old Homestead 16-22 was presented at the Grand by a good co. in a manner that interested audiences ranging from small to large. William Lawrence as Joshua Whitcomb gave a faithful delineation of the part. Ladies' Musical Club and Mische Riman in concert 27.

Monte Cristo 16-22 was presented at the Seattle by the Landers Stevens co. before small and medium houses, with Mr. Stevens effective in the title-role. The staging was excellent. The Lion and the Mouse 23-29.

Monte Cristo 16-22 was also presented at the Alhambra, but the attendance was not large. Lewis Von Weltzoff was seen to advantage in the title part and the other members of the cast rendered good support. His Absent Boy 23-29.

The Daughters Pollard co. at the Loie amused and entertained medium and large houses with a clever presentation of Whose Baby Are You? 16-22. Miss Pollard scored as Abbie Mirkie. In the cast were Julia Walcott, Virginia Thornton, Lucile Palmer, Roy Clements, Sam M. Griffiths, Harry Cummings and others. Why Smith Left Home 23-29.

BENJAMIN F. MESSERVY.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): Walker Whiteside April 19: good co. and The Melting Pot pleased large audience. Raymond Hitchcock 22 (return): good business. Ethel Barrymore 26. Madame X 1. 2.—APOLLO (H. W. Rogers): The Broadway Girls 17-22: good business.

FAIRMONT.—OPERA HOUSE (Will De-shon): Pictures April 17-22: medium-sized house. Buster Brown 29.

WISCONSIN.

RACINE.—THEATRE (Daniel M. Nye): Manhattan Stock co. closed a week's engagement April 23, having presented The Girl from Out Yonder, The Little Sailor Boy, The Crucifix, The Man from Sacramento, Escaped from the Law, Miss Robinson Crusoe: co. very good, but business ran very light and was not profitable. Milwaukee German Theatre co. 26: co. good and patronage fair.—ITEM: House reopened April 27 for twenty weeks of vaudeville.

SUPERIOR.—OPERA HOUSE (C. A. Marshall): The Grand, which was practically destroyed by fire three months ago, was again opened April 24 by Maude Leone and associate players to a capacity audience. The theatre has been beautifully decorated and fitted throughout, and presented a fine appearance on the opening night. The Third Degree 1.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): Madame Sherry April 20 to capacity: broke all former records for this co. in selling out the entire house the day before the performance, turning away over 300. The Jolly Five (local) presented Down in Dixie 23 in S. H. O. The Paul Stock co. 30-8. Vogel's Biz Minstrels 9.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Raymond Hitchcock in The Man Who Owns Broadway 11 pleased good business. U. T. C. 15 to good business. San Sebastian 15. 19. The Goddess of Liberty 23. Isle of Spies 20. Girl of U. S. A. 22: two small houses; performances fair.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): Raymond Hitchcock in The Man Who Owns Broadway 11 pleased good business. U. T. C. 15 to good business. San Sebastian 15. 19. The Goddess of Liberty 23. Isle of Spies 20. Girl of U. S. A. 22: two small houses; performances fair.

APPLETON.—THEATRE (E. L. Goldberg): Lawrence Glee Club April 19: excellent performance to S. H. O. Madame Sherry 22: both performances S. H. O.: delightful entertainment. The Rosary 29. Milwaukee German Theatre co. 1. Vogel's Minstrels 6. Sis Perkins 7.

BELOIT.—WILSON'S OPERA HOUSE (E. H. Wilson): Missouri Girl 15 pleased fair business. Goddess of Liberty 17 pleased fair house. Defender of Cameron Dam 22 pleased good business. Cowboy and Thief 24: fair house. Third Degree 6.

WARRENFIELD.—OPERA HOUSE (J. P. Adler): Cat and the Fiddle 15: packed house; best attraction here this season. Martin's U. T. C. 14 failed to draw. Isle of Spies 22 pleased packed house. John Vogel's Minstrels 29.

WAUNAU.—OPERA HOUSE (C. R. Onel): Lyric Stock co. 17-23 in Wyoming, Child of the South, When Friends Part, East Lynne, School Days, The Young Violinist, Heart of Gold, Schumann-Heink 27. Vogel's Minstrels 1.

WYOMING.

LARAMIE.—OPERA HOUSE (H. W. Root): The Whirl of the Wind 25 (local benefit). ITEM: Work on new theatre is nearly finished, and will open in about three weeks.

CANADA.

MONTREAL.

Montgomery and Stone Drew Well and Pleased—Chocolate Soldier Met with Approval.

Montgomery and Stone were greeted by a good house at his Majesty's on their opening night, April 24, in The Old Town. It is a typical Montgomery and Stone entertainment, full of snap and ginger. The stock co. opens 1, headed by Byron Douglas, an old favorite here. W. G. Lytel, also well known in Montreal, is the stage-manager. The opening bill is Confusion.

The Chocolate Soldier at the Princess 24-29 proved a drawing card, and is one of the most tuneful and best constructed musical comedies seen here this season. Alice Yorks, Fritz von Bussing and Forest Huff all scored largely. H. Coote possesses a fine voice, and Francis J. Boyle and Fred Mace do good comedy work. Lotta Gale and Margaret Crawford alternated successfully in the role of Aurelia. New Orleans grand opera opens a two weeks' engagement 1.

At the Orpheum Harry R. Hayward and Jessica Hayward have an amusing sketch called Holding Out the Merrydo a daring bicycle act. Harriet Burt is a taking comedienne, and McIntyre, Heath and Johnson kept the audience in roars of laughter. Oscar Loraine, violinist; Delisle, juggler; Chick Sales in The Country School, and Howard's Trained Animals are other items.

Our old friend, Percy Meldon, is in town, hard at work rehearsing the Orpheum Stock in their opening bill, The Girl of the Golden West, which has never been seen in Montreal.

The double bill of Simone and Jalouse is at the National.

Maidens are the closing burlesque bill at the Royal. Lilla Brennan, Ruth Everat, and Gertrude Thompson do good work. Sam Rice is a clever comedian, and J. Harrison Wolfe sings some good songs. On Monday the Melodramatic Stock co. open in Convict 999. James Bradley, Billy Ray, and St. Laurent, the juggler, are the vaudeville features at the Lyric.

The Francs is doing big business with vaudeville and pictures.
W. A. TREMAYNE.

TORONTO.

Mary Garden's Efforts Found Ready Appreciation—Margaret Anglin Always Welcome.

Mary Garden's first appearance in Toronto April 26 at Mussey Music Hall was indeed a success. Her rendition of "Annie Laurie" and "Coming Through the Rye" as encores pleased highly, while arias from Thais and Louise and nocturne and polonaise quite captured the admiration of the musical elite. As a closing number, Miss Garden sang "Ave Maria," and the applause tendered left no doubt as to the sincere appreciation of the audience. Howard Brockway, pianist, gave The Ballade in F Major and Marcel Maitre with admirable execution. Mr. Tibaldi, violinist, was also enthusiastically received.

Margaret Anglin in Green Stockings delighted capacity houses at the Royal Alexandra. Her popularity, partly due to the fact that she is a Toronto lady and has made wonderful progress in dramatic acting, clearly shown by the unbounded delight with which the audience received her. The part of Miss Faraday as played by Miss Anglin could hardly be excelled. Misses Maud Graham, Ruth Rose, and Crosby Little were clever, and Messrs. Lawrence, Woodward, Dawson, and Powell constituted a strong support. The Kissing Girl 31.

Annette Kellerman returned to Shea's this week as the Diving Venus. She has been seen here before, and her performances are quite clever. Harry Jolson, black-faced comedian, was about the usual standard; Ray Bailey and Dave Gentry, dancers and singers, were good; Willie and Eugene Howard in The Drummer and the Bell Boy, Maud Hall Macy in The Magpie and the Jay, Harry Sinton and Anita Lawrence in The Piano Store, Ida Grannon, songs, and a knockabout acrobatic act completed the bill.
E. CHESTER IRONSIDE.

OTTAWA, ONT.—RUSSELL (P. Gorman): Margaret Anglin in Green Stockings April 17, 18 to the largest audiences of the season; Miss Anglin, who is a native of Ottawa, was given a great reception and presented with many floral tributes; curtain calls were frequent. At Oriepple Creek 21, 22. Texas Guitman in The Kissing Girl 23, 26, pleased fair business. Honey-moon Trail 28, 29. Chocolate Soldier 1, 2.—DOLLAR PRINCESS (Gus S. Greening): Harry Fitch and co., Howard's Ponies, Hayward and Hayward, Duff and Walsh, La Toy Brothers, Harriet Burt, Von Hovan, and pictures are filling the house at each performance 17-22; last week of vaudeville for this season at this house. Dominion Theatre Stock co. will open with The Girl of the Golden West 24-29; closed season to packed house and scored big hit.

WINNIPEG, MAN.—WALKER (C. P. Walker): Vista Victoria and co. April 17-19: splendid; house sold out every performance. Third Degree 20-22.—WINNIPEG (C. P. Walker): Permanent players in The Cowboy and the Lady; good play; good houses. Why Smith Left Home 24-29.—ITEMS: Considine and Robertson have taken over the Dominion. The Dominion will in the future put on the attractions that would formerly go to the Empress. The Empress will continue its present line of attractions.—The famous Sheffield Choir of England will sing at the Auditorium 1-5.—Earl Grey musical and dramatic competition 24.—The Bohemians (local) will produce A Pair of Spectacles 18, 19.

LONDON, ONT.—OPERA HOUSE (J. B. Minshnick): The Man on the Box April 21, 22: satisfactory co. to fair business at all three performances. The London Dramatic Club (local) Huntworth's Experiment 24 gave a creditable performance to small audiences, in aid of the Victorian Order of Nurses. This co. will again take part in the Earl Grey competition, this time to be held in Winnipeg, and which is open to all such co. in the Dominion, and left for there 25, bearing the good wishes of all for their success. The Blue Mouse 26. Texas Guitman in The Kissing Girl 29. The Dollar Princess 1.

HAMILTON, ONT.—OPERA HOUSE (A. R. London): The post-Lois season's business looks promising. Margaret Anglin April 21, 22 gave three performances of Green Stockings; capacity houses bid her and her associate players a most hearty reception. The Honey-moon Trail 24: good co. to good business. The Kissing Girl 25. The Blue Mouse 29. The Dollar Princess 2, 3. The Gelina 4-6. Red Mill 9.

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Francis Wilson in The Bachelor's Baby 12, 13.
George Brant Minstrels 15.
KEMPTON, ONT.—KEMPTON GRAND (D. F. Brant): Green Stockings April 19; large and appreciative audience. Kissing Girl 14 pleased good business. Honeycomb Trail 27. Man on the Box 20. Dollar Princess 4.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Local entertainment 7. Paul Gilmore co. in The Bachelor 8. The Flight of Princess Iris 12-15. Chicago Stock 17-20 opened second week to satisfactory business in Prince Otto. Other plays: The Stepchild, Straight Road, Clothes, St. Elmo, and The Spoilers; co. is following up good impression made here a year ago. Helen Grayce 1-3. Human Hearts 19, 20. Kirk Brown 21 for two or three weeks.

HALIFAX, N. S.—ACADEMY (J. F. O'Connell): Myrtle-Harder co. March 27-1; prosperous engagement. Plays: Lost River, His Last Dollar, The Great Gait, Gaiton, Fals, and One Girl in a Thousand. Captain Clay 3-8 opened week to large audience.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): The Sheffield Choir 12 to big business. George Sidney in The Joy Rider 14. The Honeycomb Trail 22: fair business. Man on the Box 25. Blue Mouse 28. Margaret Anglin in Green Stockings 1.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): Polly of the Circus 5 pleased good house. Marks Brothers 10-12. Honeycomb Trail 19 pleased good house. The Rosary 24: large house; pleased. House of a Thousand Candles 4.

ST. THOMAS, ONT.—OPERA HOUSE (G. J. Forhan): Man on the Box April 20; good, to fair business. The Rosary 22: excellent co.; fair business. The Blue Mouse 25: business good. Margaret Anglin 3.

SHERBROOKE, QUE.—CLEMENT (Lou Cathro): Frederic Thompson's Polly of the Circus April 22: fair co.; fair house.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (George W. Lions, mgr.): Pleasant Hill, Mo., 3. Harrisville 4. Butler 5. Rich Hill 6. Webb City 7. Aurora 8. Scammon, Kan., 10. Oswego 11. Columbus 12. Joplin, Mo., 14.

ANN BOYD (Messrs. Shubert, mgrs.): Boston, Mass., 1. Arrival of Kitty (A. G. Doherty, mgr.): Williamsport, Pa., 3. Towanda 4. Honesdale 5. Oneonta, N. Y., 6. Oakesville 8. Little Falls 9. St. Johnsville 10. Gloversville 12. Amsterdam 13.

BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Elmfield, N. J., 1. 5. Hartley 4. Ireton 5. Sibley 6. Mankato, Minn., 7. Northfield 8. Fairbault 9. Rochester 10. Winona 11. Hastings 12. Menominee, Wis., 13. Chippewa Falls 14.

BARRETT, ETHEL (Charles Frohman, mgr.): Chicago, Ill., May 3-June 25.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15—Indefinite.

BEN-HUR (Klaw and Erlanger, mgrs.): Longport, Ind., 1-3.

BERNHARDT, SARAH (W. F. Connor, mgr.): San Francisco, Cal., 1-6. Berkeley 8.

BEVERLY (Gibson and Norris, mgrs.): Washington, D. C., 1-9. Newark, N. J., 3-13.

BLUE MOUSE (Messrs. Shubert, mgrs.): St. Louis, Mo., 7-13.

BLUE MOUSE (Messrs. Shubert, mgrs.): Buffalo, N. Y., 1-6.

BREWER'S MILLIONS (Al. Rich, mgr.): Richmond, Va., 1-5. Philadelphia, Pa., 8-13.

BURKE, BILLIE (Charles Frohman, mgr.): Louisville, Ky., 1-3. Lexington 4. Evansville, Ind., 5. Lafayette 6.

CARTER, MRS. LESLIE (John Cort, mgr.): Providence, R. I., 4-6.

CAUGHT IN MID-OCEAN (Al. H. Woods, mgr.): Kansas City, Mo., 30-May 6.

CHERRY, CHARLES (Daniel Frohman, mgr.): Chicago, Ill., April 17—Indefinite.

COLLIER, WILLIAM (Law Fields, mgr.): New York city Nov. 28—Indefinite.

COMPUTERS (Henry B. Harris, mgr.): Boston, Mass., Feb. 20—Indefinite.

CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—Indefinite.

COUNTRY BOY (Co. B. Henry B. Harris, mgr.): Philadelphia, Pa., May 1—Indefinite.

COUNTRY BOY (Co. A. Henry B. Harris, mgr.): Toronto, Ont., 1-6.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Cleveland, O., 1-6.

DEEP PURPLE (Lieber and Co., mgrs.): New York city Jan. 9—Indefinite.

DREW, JOHN (Charles Frohman, mgr.): St. Joseph, Mo., 3. Kansas City 4-6.

EDISON, ROBERT (Henry B. Harris, mgr.): Brooklyn, N. Y., 1-6.

ELI AND JANE (Harry Green, mgr.): Fowler, Ind., 3. Earl Park 4. Kentland 5. Remington 6.

EVERYBODY (Henry W. Savage, mgr.): New York city Feb. 27—Indefinite.

EXCURSION (Henry W. Savage, mgr.): New York city April 17—Indefinite.

ELLIOTT, GERTRUDE (Lieber and Co., mgrs.): Kansas City, Mo., 1-6.

FATHER AND THE BOYS (Gregory Stegner Co., mgrs.): St. Louis, Mo., 30-May 6.

FISKE, MRS. (Harrison Grey Fiske, mgr.): New York city March 20—Indefinite.

FLAMING ARROW (F. F. Kreyer, mgr.): Conneaut, O., 3. Greenville, Pa., 4. Alliance, O., 5.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Atlantic City, N. J., 1-3. Trenton 4-6.

FOX, THE (Gibson and Norris, mgrs.): Chicago, Ill., April 16—Indefinite.

GAMBLERS (The Authors' Prod. Co., mgrs.): Brooklyn, N. Y., 1-6.

GET-RICH-QUICK WALLINGFORD (Cohan and

Harris, mgrs.): Chicago, Ill., Dec. 4—Indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—Indefinite.

GILMORE, BARNEY (Geo. A. Quinn, mgr.): Dunkirk, N. Y., 3. Olean 4. Sunbury, Pa., 5. Reading 6. Syracuse, N. Y., 1-3. Geneva 4. Elmira 5.

GIRL AND THE TRAMP (Geo. L. Barton, mgr.): Louisville, O., 3. Nevada 4. Lima 5. Elkhart, Ind., 6. Montpelier, O., 8. Tecumseh, Mich., 9.

GIRL FROM RECTOR'S (Albert Hoogs, mgr.): Portland, Ore., 30-May 6. Seattle, Wash., 7-13. Everett 14.

HETTY MIGHT ALLES: Philadelphia, Pa., 1-6.

HARNED VIRGINIA (Arthur A. Aylesworth, mgr.): Portland, Me., 3. Bangor 4. Augusta 5. Lewiston 6. Dover, N. H., 8. Manchester 9. Fitchburg, Mass., 10. Lawrence 11. Portsmouth 12. Haverhill, Mass., 13.

JAMES BOYS IN MISSOURI (Kilmt and Gasko, mgrs.): Baltimore, Md., 1-6. Philadelphia, Pa., 8-13.

JIM AND THE SINGER: South Haven, Mich., 4. Plainwell 6. Allegan 6. Otisgo 8. Hastings 9.

KOLKER, HENRY (Henry W. Savage, mgr.): Decatur, Ill., 3. Terre Haute, Ind., 4. Indianapolis 5.

LACKAYE, WILTON (L. S. Sire, mgr.): Chicago, Ill., April 9-May 6.

LIGHTS OF LONDON (Wm. A. Brady, mgr.): New York city May 1—Indefinite.

LILY, THE (David Belasco, mgr.): Salt Lake City, U., 1-3.

LION AND THE MOUSE (United Play Co., Inc., mgrs.): Mt. Vernon, Ind., 3. Washington 4. Bloomington 5. Bedford 6. West Baden 7. Angola 1.

LOST IN THE HILLS (R. W. Fraser, mgr.): Grafton, N. Dak., 3. Cavalier 4. Waltham 5. St. Thomas 6.

LOVE AND THE WOMAN: Pittsburgh, Pa., 1-6.

MADAME X (Eastern; Henry W. Savage, mgr.): Altoona, Pa., 3. Harrisburg 4. York 5. Lancaster 6. New York city 8-13.

MADAME X (Western; Henry W. Savage, mgr.): Chicago, Ill., May 1—Indefinite.

MAN ON THE BOX (H. E. Pierce, mgr.): Denver, Colo., 30-May 6.

MANNING, MARY (Messrs. Shubert, mgrs.): Washington, D. C., 2-6.

MANTELL, ROBERT B. (Wm. A. Brady, mgr.): New York city April 17-May 13.

MASON, JOHN (Messrs. Shubert, mgrs.): New York city March 13—Indefinite.

MELVILLE, ROSE (A. B. Sterling, mgr.): Cleveland, O., 1-6. Boston, Mass., 8—Indefinite.

MISSOURI GIRL (Joseph Bith, mgr.): Meade, Kan., 3. Bucklin 4. Pratt 5. Turon 6.

O'HARA, FINE (Al. McLean, mgr.): Rochester, N. Y., 1-3. Syracuse 4-6.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Hartford, Conn., 3.

OLD HOMESTEAD (Franklin Thompson, mgr.): Albany, Ore., 3. Eugene 4. Grant's Pass 5. Medford 6. Kennet, Cal., 8. Red Bluff 9. Chico 10. Oroville 11. Marysville 12. Woodland 13. Ukiah 14.

OPEN NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—Indefinite.

PAIR OF COUNTRY KIDS (H. W. Link, mgr.): Dixon, Ill., 3.

PAID IN FULL (Co. B. United Play Co., Inc., mgrs.): Black River Falls, Wis., 3.

PAID IN FULL (Central United Play Co., Inc., mgrs.): Chicago, Ill., Mo., 4. Skiseton 5. Poplar Bluff 6. Alton, Ill., 7.

PARISH PRIEST: Boston, Mass., 1-6.

PIPER, THE (Winthrop Ames, mgr.): Cleveland, O., 1-6.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): New York city N. J., 1-6.

PRINCE OF HIS RACE (Oscar Graham, mgr.): North Platte, Neb., 4. Osallala 5.

REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Boston, Mass., April 24—Indefinite.

REVELATION (Harry Scott, mgr.): Cincinnati, O., 1-6.

ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Pittsburgh, Pa., 1-6.

ROBSON, MAY (L. S. Sire, mgr.): Los Angeles, Cal., 1-6. Oakland 9-13.

ROSAHY (Rowland and Clifford, Inc., mgrs.): Kenton, O., 3. St. Marys 4. Van Wert 5. Lima 6.

ROSAHY (Rowland and Clifford, Inc., mgrs.): Bridgeport, Conn., 1-3. Waterbury 5. New London 6.

ROSAHY (Gaskell and MacVitty, mgrs.): Portage, Wis., 3. Columbus 4. Waupun 5. Fond du Lac 6. Manitowoc 7. Chilton 8. Plymouth 9. Watertown 10. Stoughton 11. Edgerton 12. Janesville 13.

ST. ELMO (Strat and Glaser, mgrs.): Newark, N. J., 1-6.

SILVER THREADS (Joe Lane, mgr.): Leadville, Colo., 3. Salida 4. Canon City 5. Pueblo 6. Denver 7-13.

SIN PERKINS (G. J. Smith, mgr.): Red Granite, Wis., 3. Berlin 4. Princeton 5. Fond du Lac 6. Appleton 7. Wausau 8. Wausau 9. Iowa 10. Seymour 11. Alameda 12. De Pere 13. Oshkosh 14. Two Rivers 15. Plymouth 16. Manitowish 17. Washington 18.

SOTHERN, E. H. AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Los Angeles, Cal., 1-6.

SPENDTHRIFT (Frederic Thompson, mgr.): Seattle, Wash., 30-May 3.

STAHL ROSE (Henry B. Harris, mgr.): Chicago, Ill., March 5—Indefinite.

STARR, FRANCIS (David Belasco, mgr.): Brooklyn, N. Y., 1-6.

THAIS (Joe M. Gaites, mgr.): New York city March 14-May 6.

TRAVELER HENRY: Little Rock Ark. 7-13.

TRIFLE, THE (Geo. A. Sullivan, mgr.): Middlebury, Vt., 4. Burlington 5. Barre 6. St. Johnsbury 10. Berlin N. H., 12.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Cincinnati, O., 1-6.

UNCLE JOSH SPRUCRY (P. B. Prentiss, mgr.): Port Huron, Mich., 1-6.

UNCLE TOM'S CABIN (Al. W. Martin's, mgr.): Wm. Kibbe, mgr.: Minneapolis, Minn., 30-May 6. Chicago, Ill., 7-13.

When in New York Stop at REISENWEBER'S COLUMBUS CIRCLE and 50th STREET

Genuine Old-fashioned; Beefsteak, Served in the Grill, \$1.25

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Washington, Va., 3.

VIRGINIA (Kirk La Shelle Co., mgrs.): Boston, Mass., 24-May 6.

WARDE, FREDERICK: Tacoma, Wash., 3. Victoria, B. C., 4. Vancouver 5. 6. Seattle, Wash., 7-10. Yakima 11. Walla Walla 12. Lewiston, Ida., 13.

WARFIELD, DAVID (David Belasco, mgr.): Detroit, Mich., 1-6.

WARNER, H. B. (Lieber and Co., mgrs.): Philadelphia, Pa., March 20—Indefinite.

WHIP (J. C. Williamson, Ltd., mgr.): Wellington, New Zealand, April 15-May 6. Masterton 8. Hastings 9. Napier 10. 11. Gisborne 13-16. Auckland 18-June 10. New Plymouth 12. Wanganui 13, 14. Palmerston North 15. 16. Christchurch 19-20. Timaru July 1. Oamaru 3. 4. Dunedin 5-20. Invercargill 21, 22.

WILSON, FRANCIS (Charles Frohman, mgr.): Peoria, Ill., 3. Springfield 4. New York city 8—Indefinite.

STOCK COMPANIES

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 20—Indefinite.

ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 1—Indefinite.

ALCAZAR (Belaaso and Mayer, mgrs.): San Francisco, Cal., Aug. 20—Indefinite.

ANSON-GILMORE: Buffalo, N. Y., April 17—Indefinite.

ARVINE'S ASSOCIATE PLAYERS (George Arvine, mgr.): Indianapolis, Ind., April 17—Indefinite.

ATWELL, ROY (P. T. Pullen, mgr.): Dayton, O., May 1—Indefinite.

BAKER (Edwin S. Diamond, mgr.): Spokane, Wash., Sept. 4—Indefinite.

BAKER, LEE: Minneapolis, Minn., Feb. 26—Indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—Indefinite.

BELASCO AND STONE (Belaaso and Stone, mgrs.): Los Angeles, Cal.—Indefinite.

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108 LA SALLE ST., CHICAGO, ILL.

Practice in all State and U. S. Courts.

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PLAYS

LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 23—Indefinite.

LAWRENCE (Jos. J. Pisan, mgr.): Lawrence, Mass., Feb. 11—Indefinite.

LONERGAN, LESTER: New Bedford, Mass., April 17—Indefinite.

LONG (Frank E. Long, mgr.): Omaha, Neb., April 23—Indefinite.

LORCH-BITNER: Oklahoma City, Okla.—Indefinite.

LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—

VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis., indefinite.
WITTING PLAYERS (Horkheimer Amusement Co., mgrs.): Syracuse, N. Y., April 17—indefinite.
WOLFE (J. A. Wolfe, mgr.): Jacksonville, Fla., March 30—indefinite.

TRAVELING STOCK COMPANIES

BAIRD, GRACE (D. E. Ours, mgr.): Enid, Okla., 30-May 13.
BOSTON (L. E. Smith, mgr.): Kingston, N. Y., 24-May 6.
BROWN, KIRK (C. M. Miller, mgr.): Biddeford, Me., 1-6, Lewiston 8-13.
CHICAGO (Chas. H. Ross Kam, mgr.): Hallifax, N. S., 1-13.
CULIHANE'S COMEDIANS (Will H. Culihane, mgr.): Kirksville, Mo., 1-9.
DUNHARTY: Philip, S. Dak., 1-3, 11 and 14.
DUNN, SANFORD (H. S. Ford, mgr.): 1-1, Jan. Wyo., 6-8.
KARLS (L. A. Karls, mgr.): Muncie, Ind., 1-1.
KENDRICK, MAURICE (Jos. Parent, mgr.): Melanville, Cal., 4-9.
MAID, DON C. (Don C. Hall, mgr.): Hortonville, Wis., 30-May 6, Two Rivers, 7-14.
HICKMAN, GUY (Nevada, Mo., 1-6, Muskogee, Okla., 7-13).
HICKMAN-SHERREY (James D. Proudlove, mgr.): Bartlesville, Okla., 1-6, Tulsa 7-13.
KENDALL, PLAYERS (H. K. Duffey, mgr.): Sterling, Ill., 1-6.
LA PORTE, MAE (Joe McKenroe, mgr.): Newark, O., 1-13.
LYONCOMEDY (Kemble and Sinclair's): Clinton, N. Y., 1-6.
MANHATTAN (C. W. Russell, mgr.): Waukegan, Wis., 1-6.
MATTINEE GIRL: Orange, Tex., 1-4.
MURRY (L. Combs and Fletcher's): Rock Port, Mo., 1-10.
PICKETS FOUR (Willis Pickert, mgr.): Sarasota Springs, N. Y., 1-6.
WOOD SISTERS: Hamilton, Tex., 1-6.
TAYLOR, ALBERT (E. J. Lassarre, mgr.): Port Arthur, Tex., 1-6.

OPERA AND MUSICAL COMEDY

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., May 1—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 1—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 1—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., March 27—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Philadelphia, Pa., April 24—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 17-May 20.
ALMA, WHEEN DO YOU LOVE? (Joseph M. Weber, mgr.): New York city 1-6, Brooklyn, N. Y., 6-13.
ARCADIAN (Charles Frohman, mgr.): Los Angeles, Cal., 24-May 6.
ARCADIAN (Charles Frohman, mgr.): Boston, Mass., 24-May 6.
BLACK PAT (H. Voelkel, mgr.): Philadelphia, Pa., 1-6.
BRIGHT EYES (Jos. M. Gaites, mgr.): Fall River, Mass., 10.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Harrisonburg, Va., 3, Winchester, 4, Hagerstown, Md., 5, Hanover, Pa., 6.
CHILL, MARIE (Daniel V. Arthur, mgr.): Toledo, O., 3, Detroit, Mich., 4-6.
CABLE, RICHARD (Frasse and Lederer, mgrs.): Boston, Mass., April 3—indefinite.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Hartford, Conn., 4-6, Northampton, Mass., 3.
CLIFFORD BILLY (Bob Le Roy, mgr.): Kansas City, Mo., 1-6.
CURTIS MUSICAL COMEDY (Florence and Curtis, mgrs.): Salt Lake City, U., March 12—indefinite.
ELLEN PRINCESS (Charles Frohman, mgr.): Hamilton, Ont., 3, Kingston 4, Ottawa 5, 6.
ELTINGE JULIAN (A. H. Woods, mgr.): Chicago, Ill., March 6-May 13.
FLIGHTING PRINCESS (Mort Slinger, mgr.): Nashville, Tenn., 3, Bowling Green, Ky., 4.
FOLKES BERGER (H. B. Harris, mgr.): New York city 30-May 27—indefinite.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): Los Angeles, Cal., 7-13.
GIRL I LOVE (Harry Askin, mgr.): Cleveland, O., 7-13.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Chicago, Ill., April 16—indefinite.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Calumet, Mich., 3, Hancock 4, Marquette 5, Sault Ste. Marie 6.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): New York city Feb. 9—indefinite.
HAPPY HOOLIGAN (Gus Hill, mgr.): Providence, R. I., 1-6, New York city 8-13.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 10—indefinite.
HEN-PECKS (Lew Fields, mgr.): New York city Feb. 4—indefinite.
HERE, RALPH (Jos. M. Gaites, mgr.): New York city, April 17—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Utica, N. Y., 5, Binghamton 4, Reading, Pa., 5, Allentown 6.
HIVE, WABER (Leibler and Co., mgrs.): New York city April 24—indefinite.
HONEYMOON TRAIL (Perry J. Kelly, mgr.): Toronto, Ont., 1-6, Dunkirk, N. Y., 8, Lyons 9, Penn Yan 10, Ithaca 11, Elmira 12, Binghamton 13.
HOPPER, DE WOLF (Dan V. Arthur, mgr.): New York city 1-6.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND MARCHING THROUGH GEORGIA (Messrs. Shubert, mgrs.): New York city Sept. 3—indefinite.
HORA OPERA: Oakland, Cal., April 17—indefinite.
ITALIAN OPERA (Ramondo Barnella, mgr.): New York city April 24—indefinite.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Mountain Home, 3, Shoshone 4, Gooding 5, Pocatello 6, Nampa 8, Caldwell 9, Ontario 10, Payette 11, Baker City, Ore., 13, 14.
KISSING GIRL (John P. Slocum, mgr.): Toronto, Ont., 1-6.
LEWIS, DAVE (A. H. Shapiro, mgr.): Chicago, Ill., 30-May 6.
LITTLE MISS PIXIE (Messrs. Werba and Loewer, mgrs.): New York city April 8—indefinite.
LOVE AND POLITICS (Joseph E. Howards, mgr.): Chicago, Ill., April 3—indefinite.
MACDONALD, CHRISTIE (Werber and Loewer, mgrs.): New York city Dec. 23-June 10.
MADAME SHERRY (Co. C: Woods, Frasse and Lederer, mgrs.): Pittsburgh, Pa., 1-6, Detroit, Mich., 8-13.
MADAME SHERRY (Co. B: Woods, Frasse and Lederer, mgrs.): Spokane, Wash., 3-7, Walla Walla, 8, Missoula, Mont., 9, Butte, 10, Great Falls 11, Helena 12, Billings 13.

MADAME SHERRY (Co. C: Woods, Frasse and Lederer, mgrs.): South Bend, Ind., 3, Kalamazoo, Mich., 4, Grand Rapids 5-7, Jackson 8, Ann Arbor 9, Akron, O., 10, Youngstown 11, Wheeling, W. Va., 12, 13.
MADAME SHERRY (Co. D: Woods, Frasse and Lederer, mgrs.): Alpena, Mich., 3, Bay City 4, Saginaw 5, Lansing 6, Muskegon 7, Benton Harbor 8, Goshen, Ind., 9, Elkhart 10, Dowagiac, Mich., 11, Coldwater 12, Battle Creek, 13, Port Huron 14, Flint 15, Adrian 16.
MADAME SHERRY (Co. E: Frasse and Lederer, mgrs.): Lewiston, Me., 3, Portland 4-5, Portsmouth, N. H., 8, Concord 9, Manchester 10, Haverhill, Mass., 11, Nashua, N. H., 12, Keene 13.
MARRIAGE A LA CARTE (Leibler and Co., mgrs.): Chicago, Ill., April 30—indefinite.
MERRY MARY: Chicago, Ill., April 15—indefinite.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Great Falls, Mont., 3, Helena 4, Billings 5, Omaha, Neb., 7-9, Lincoln 10, Sioux City, Ia., 11, Cedar Rapids 12, Davenport 13.
MIDNIGHT SONS (Lew Fields, mgr.): Galveston, Tex., 3, Fort 4, Danville 5, Urbana 6, Louisville, 7.
NOBODY FROM STARLAND (Mort H. Singer, mgr.): Oil City, Pa., 3, Frankfort 4, Butler 5, Youngstown, O., 6, Akron 8, Canton 9, Alliance 10, New Philadelphia 11, Cambridge 12, Evansville 13.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Boston, Mass., 1-13.
MY FRIEND FROM DIXIE (Dixie Amusement Co., mgrs.): Columbus, O., 1-3.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.
POWERS, JAMES T. (Messrs. Shubert, mgrs.): Burlington, Ia., 6.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Boston, Mass., April 17—indefinite.
ROYAL COMIC OPERA (J. C. Williamson, Ltd., mgr.): Auckland, New Zealand, April 17-May 6, New Plymouth 8, Wanganui 9, Palmerston North 11, 12, Hastings 13, Napier 14, Masterton 15, Wellington 16-June 7, Dunedin 10-24, Invercargill 25, 27, Oamaru 28, 29, Timaru 30, Christchurch July 1-10.
SCHEFF, FRITZ (Messrs. Shubert, mgrs.): Philadelphia, Pa., April 17—indefinite.
SHERMAN'S MUSICAL COMEDY (F. A. Wolf, mgr.): Calumet, Mich., March 27—indefinite.
STUBBORN CINDERELLA (Chas. A. Gottler, mgr.): Middletown, Pa., 3, Newburgh, N. Y., 4, Cohoes 5, Poughkeepsie 6, Warden 9, Kingston 6, Great Barrington, Mass., 10, Pittsfield 11, Binghamton, N. Y., 12, North Adams, Mass., 13.
SUNNY SOUTH (J. C. Rockwell, mgr.): Benson, Minn., 3, Morris 4, Glenwood 5, Alexandria 6, St. Cloud 7, Walker 8, Bemidji 9, Grand Rapids 10, Two Harbors 11, Virginia 12, Chisholm 13, Hibbing 14.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Bay City, Mich., 3, Saginaw 4, Ann Arbor 5.
SURATT, VALESKA (Lee Harrison, mgr.): Philadelphia, Pa., May 3—indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): Norfolk, Va., 1-6.
THREE TWINS (Jos. M. Gaites, mgr.): Taunton, Mass., 1, Fall River 4, New Bedford 5, Newport, R. I., 6.
TIME, THE PLACE AND THE GIRL (Western: L. B. Willard, mgr.): Chicago, Ill., 30-May 6.
VAN STUDDIFORD, GRACE (D. V. Arthur, mgr.): Lincoln, Neb., 3, Omaha 4.
WHEN SWEET SIXTEEN (Ever-Wall Co., Inc., mgrs.): Philadelphia, Pa., 1-13.
WILL OF THE WISP (Charles Bradley, mgr.): St. Louis, Mo., 1-6, Chicago, Ill., 8—indefinite.
WILLS' MUSICAL COMEDY (John B. Wills, mgr.): Newport News, Va., 24-May 6.
WINTER GARDEN (Messrs. Shubert, mgrs.): New York city March 20—indefinite.

MINSTRELS

BIG CITY (John W. Vogel, mgr.): Iron Mountain, Mich., 3, Escanaba 4, Green Bay, Wis., 5, Appleton 6, Oshkosh 7.
DOCKSTADER'S, LEW (O. F. Hodge, mgr.): Seattle, Wash., 4-6.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
FIELD'S GREATER MINSTRELS (Al G. Field, mgr.): Richmond, Ind., 3, Middletown, O., 4, Lima 5, Huntington, Ind., 6, Ft. Wayne 7, Van Wert, O., 8, Adrian, Mich., 9, Lorain, O., 10.
FOX'S LONE STAR (Roy E. Fox, mgr.): Clarksville, Tex., 1-3, De Kalb 4-6.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Arlington, Ia., 3, 4, Strawberry Point 5-7.
HONEY BOY (George Evans, mgr.): Concord, N. H., 3, Nashua 4, Haverhill, Mass., 5, Manchester, N. H., 6.
KELLEY'S (T. P. Kelley, mgr.): Lansing, Mich., 3, Ionia 5, Owosso 6.
AMERICANS (Teddy Symonds, mgr.): Buffalo, N. Y., 1-6.
BACHELOR CLUB: Washington, D. C., 1-6.
BEAUTY TRUST (H. W. Thompson, mgr.): Omaha, Neb., 30-May 6.
BEN-HUR (Jack Singer, mgr.): Pittsburgh, Pa., 1-6.
BIG BANNER (Frank Livingston, mgr.): Baltimore, Md., 1-6.
BIG GAITY (Columbia Amusement Co., mgrs.): Toronto, Ont., 1-6.
BIG REVIEW (Henry P. Dixon, mgr.): Detroit, Mich., 30-May 6.
BOHEMIANS (Al Lubin, mgr.): Philadelphia, Pa., 1-6.
BON TONS (Ed. F. Bush, mgr.): St. Louis, Mo., 30-May 6.
BOWERY (E. Dick Rider, mgr.): Louisville, Ky., 30-May 6.
BRIGADIERS (Louis Stark, mgr.): Pittsburgh, Pa., 1-6.
BURLESQUE STOCK (John Grieves, mgr.): Boston, Mass., May 1—indefinite.
BURLESQUE STOCK (Isay Weingarten, mgr.): Chicago, Ill., May 7—indefinite.
BROADWAY GAITY GIRLS (Louis Oberworth, mgr.): Chicago, Ill., 30-May 6.
COLLEGE GIRLS (Max Spiegel, mgr.): Toledo, O., 30-May 6.
COLUMBIA (Frank Logan, mgr.): Chicago, Ill., 30-May 6.
COZY CORNER GIRLS (Sam Robinson, mgr.): Boston, Mass., 8-13, Lancaster, Pa., 3, Reading 4, Allentown 5, Chester 6.
CRACKERJACKS (Harry Leon, mgr.): Kansas City, Mo., 30-May 6.
DAINTY DUCHESSE (Chicago, Ill., 23-May 6).
DREAMLAND (Isay Grode, mgr.): Brooklyn, N. Y., 24-May 6.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Chicago, Ill., 30-May 6.
FLORIDA STROLLERS (Mayer and Schwalbe, mgrs.): Baltimore, Md., 1-6.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenbal, mgr.): Schenectady, N. Y., 1-3, Albany 4-6.

FOLLIES OF THE DAY (Barney Gerard, mgr.): Cincinnati, O., 30-May 6.
GAY MASQUERADES: Washington, D. C., 1-6.
GINGER GIRLS (Lou Hartig, mgr.): Detroit, Mich., 30-May 6.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Boston, Mass., 24-May 6.
GIRLS FROM HAPPYLAND (R. W. Chapman, mgr.): Brooklyn, N. Y., 1-6.
GOLDEN CROOK (James Fulton, mgr.): Minneapolis, Minn., 30-May 6.
HASTINGS'S BIG SHOW: Newark, N. J., 1-6.
IMPERIALS (Sam Williams, mgr.): New York city 1-6, Philadelphia, Pa., 8-13.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): Rochester, N. Y., 1-6.
JERSEY LILIES (James Cooper, mgr.): Boston, Mass., 1-6.
KNICKERBOCKERS (Louis Robie, mgr.): Brooklyn, N. Y., 1-6.
LOVE MAKERS (Sam Howe, mgr.): Providence, R. I., 1-6.
LADY BUCCANNERS (H. M. Strouse, mgr.): New York city 1-6.
MAJESTICS (Fred Irwin, mgr.): Buffalo, N. Y., 1-6.
MERRY MAIDENS (Edward Schafer, mgr.): Boston, Mass., 1-6.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Washington, D. C., 1-6, Pittsburgh, Pa., 8-13.
PAT WHITE'S GAITY GIRLS (Walter Greaser, mgr.): Newark, N. J., 1-6.
PASSING SHOW (Isay M. Weingarten, mgr.): Milwaukee, Wis., 23-May 6.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Milwaukee, Wis., 30-May 6.
RENTE-SANTLEY (J. E. Early, mgr.): Philadelphia, Pa., 1-6.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Springfield, Mass., 1-3.
ROSE SYDELL'S (W. S. Campbell, mgr.): Cleveland, O., 1-6.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Philadelphia, Pa., 1-6.
STAR AND GARDEN (Frank Wisburg, mgr.): New York city 1-6.
TROCADEROS (Chas. H. Waldron, mgr.): Albany, N. Y., 1-3, Schenectady 4-6.
VANITY FAIR (Gus Hill, mgr.): Cincinnati, O., 30-May 6, Louisville, Ky., 8-13.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): New York city 1-6.
WATSON'S (W. B. Watson, mgr.): Brooklyn, N. Y., 24-May 6.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): St. Louis, Mo., 30-May 6.

BANDS

RUSSIAN SYMPHONY: Berkeley, Cal., 3, 6.
THOMAS ORCHESTRA (Frederick A. Stock, conductor): Columbus, O., 2, 3, Buffalo, N. Y., 4-6.

CIRCUSES

BUFFALO BILL'S WILD WEST: Trenton, N. J., 3, Newark 4, Jersey City 5, Newburgh, N. Y., 6.
HAGENBECK-WALLACE: Logansport, Ind., 3, Indianapolis 4.
HONEST BILL'S: Gresham, Neb., 3, Surprise 4, Rising City 5, Shelby 6.
101 RANCH WILD WEST (Miller Bros., mgrs.): Brooklyn, N. Y., 1-6.
RUGLING BROTHERS: Baltimore, Md., 3, 4.
GENTRY BROTHERS: Richmond, Ind., 3, New Castle 4, Elwood 5.
SPARKS, JOHN H.: Boncerverte, W. Va., 3.

MISCELLANEOUS

BARNUM, HYPNOTIST (R. G. Barnum, mgr.): St. Paul, Minn., 30-May 6.
GREEN, MARY (E. E. Johnston, mgr.): Omaha, Neb., 5.
HOWE TRAVEL FESTIVAL (Lyman H. Howe, mgr.): Cleveland, O., April 30, May 13.
HOWE TRAVEL FESTIVAL (Lyman H. Howe, mgr.): Toledo, O., April 30, May 20.
GENE, MILLE (Mrs. R. W. Hawksworth, mgr.): Springfield, Mass., 3, New York city 4, Hartford, Conn., 5, Boston, Mass., 6.
GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Madison, S. D., 1-6, Plandreau 8-10.
LYNDON'S VAUDEVILLE: Stanton, Ia., 1-6.
NEWMAN, HYPNOTIST: Barnesville, Minn., 1-3, Long Prairie 4-6, Wadena 7-10, Mahomed 11-13.
NORWOOD'S HYPNOTISTS (M. H. Norwood, mgr.): Hastings, Minn., 1-6, Red Wing 8-13.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Barcelona, Spain, 1-7, Turin, Italy, 9-14, Milan 15-21.
SHEFFIELD, ENZO CHOR (Dr. Henry Coward, conductor): Winnipeg, Man., 1-3, Portage La Prairie and Brandon 4, Regina 5, Moose Jaw 6, Saskatoon 8, Edmonton 9, 10, Calgary 11, Vancouver, B. C., 15, 16, Victoria, 17, 18.
ST. DENIS, RUTH (Henry R. Harris, mgr.): San Diego, Cal., 3, Santa Barbara 4, Sacramento 5, Chico 6.
(Received too late for classification.)

BEGGAR PRINCE OPERA (Edwin Patterson, mgr.): Newburgh, Neb., 3, Valentine 4, Chadron 5, Hot Springs, S. Dak., 6, Deadwood 7, Lead 9, Belle Fourche 10, Sturgis 11, Rapid City 12, Phillip 13.
BEGGAR PRINCE (Edwin Patterson, mgr.): Grundy Center, Ia., 3, Iowa Falls 4, Webster City 5, Eagle Grove 6, Ponda 7, Newell 8, Storm Lake 10, Sac City 11, Holstein 12, Smithland 13.
BEN-HUR (Klaw and Erlanger, mgrs.): Richmond, Ind., 4-6.
BIG CITY MINSTRELS (John W. Vogel, mgr.): Manitowish, Wis., 3, Sheboygan 9, Fond du Lac 10, Janesville 11, Waukesha 12, Racine 13.
BRIGHT EYES (Jos. M. Gaites, mgr.): Fitchburg, Mass., 3, Lowell 4, Lawrence 5, Salem 6.
BURKE, BILLIE (Charles Frohman, mgr.): Davenport, Ia., 3, Cedar Rapids 9, Des Moines 10, St. Joseph, Mo., 11, Sioux City, Ia., 12, Lincoln, Neb., 13.
DANIEL BOONE ON THE TRAIL (Eastern: Chas. A. Teaff, mgr.): Chippewa Falls, Wis., 3, St. Clair, Minn., 4, Durand 5, Alma Wis., 6, Winona, Minn., 7.
DANIEL BOONE AND THE TRAIL (Western: Ben H. Howe, mgr.): Sumner, Ia., 3, Nashua 4, Osgood 5, Mason 6.
DREW, JOHN (Charles Frohman, mgr.): Denver, Colo., 8-13.
EDISON, ROBERT (Henry B. Harris, mgr.): Boston, Mass., 8-20.
FATHER AND THE BOYS (Gregory-Stegner Co., mgrs.): Cincinnati, O., 7-13.
FAWCETT, GEORGE (Leibler and Co., mgrs.): Detroit, Mich., 1-3.
FOLLIES OF 1910 (Florens Ziegfeld, mgr.): San Jose, Cal., 3, Stockton 4, Fresno 5, Bakersfield 6.
FRENCH OPERA (Julius Layolle, mgr.): Montreal, P. Q., 1-13.
HARVEY STOCK: Bloomington, Ill., 1-15.
HICKMAN, GUY (Guy Hickman, mgr.): St. Joseph, Mo., indefinite.
HOPE, WILLIAM (Leibler and Co., mgrs.): Washington, D. C., 8-13.

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ISLE OF SPICE (F. A. Wade, mgr.): Moose Jaw, Can., 3, Regina 9, 10, Saskatoon 11, 12, Prince Albert 13.
LEWIS-OLIVER STOCK: St. Paul, Minn., May 7-June 17.
LILY, TIE (David Belasco, mgr.): San Francisco, Cal., 7-20.
MANN, LOUIS (William A. Brady, mgr.): Pittsburgh, Pa., 8-13.
MONG, WILLIAM V. (Macomb, Ill., 3, Burlington, Ia., 4, Muscatine 5, Marshalltown 7, Waterloo 8, Independence 9, Dubuque 10, Savannah, Ill., 11, Rockford 12, OLCOTT, CHAUNCEY (Augustus Piton, mgr.): Waterbury, Conn., 4, New Haven 5, Bridgeport 6.
PAIR OF COUNTRY KIDS (Henry W. Link, mgr.): Burlington, Ia., 7, Oakville 9, Aledo, Ill., 11, Sandwich 13, Aurora 14, Mt. Morris 16, Forreston 17, Warren 18, Lena 19, Rockford 20.
PECK'S BAD BOY (Benner and Outter, mgrs.): Pontiac, Ill., 5, Joliet 8, Streator 7, De Kalb 9, Sycamore 10, Dundee 11, Amboy 12, Dixon 13.
RING, BLANCHE (Lew Fields and Frederick Mackay, mgrs.): San Francisco, Cal., 30-May 13.
ROBARY (Rowland and Clifford, Inc., mgrs.): Portland, Me., 8-13.
SPENDTHRIFT (Frederic Thompson, mgr.): Portland, Ore., 4-6.
STAR, FRANCES (David Belasco, mgr.): Jersey City, N. J., 8-13.
SUTTON STOCK (Dick Sutton, mgr.): Los Angeles, Cal., April 24—indefinite.
TIME, PLACE AND THE GIRL (F. A. Wade, mgr.): Mansfield, O., 8, Bucyrus 9, Sandusky 10, Pima 11, Fortoria 12, Bowling Green 13.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Pittsburgh, Pa., 8-13.
TWO AMERICANS ABROAD (Western: J. L. Harris, mgr.): Jackson, Tenn., 3, Humphreys 4, Greenwood 6, Trenton 6, Union City 7.
VAN DYKE-EATON STOCK (F. Mack, mgr.): Chicago, Ill., May 1—indefinite.

BROOKLYN AMUSEMENTS.

Arthur Buchanan and Gertrude Rivers in The Lily—This in English with Edith Helena.

The Lily was the attraction at the Crescent April 24-25. Arthur Buchanan as Count de Malgny was splendid and Gertrude Rivers as Marie was superb. Her last, Mary Stockwell as Christiana was well received. George Armand, the artist, was given a quiet interpretation by Herbert Harrington, while Bernard was in the hands of Mr. Schofield. Emilie Pook, the cotton merchant, was ably taken care of by Joseph Egerton. Elmer, the legal adviser and friend of the De Malgny family, was in the hands of George Almon.

For the closing week of the season Cora Payton presented Wildfire. The role of Mrs. Harrington was excellently portrayed by Minna Phillips. George S. Fisher as Bud, the stable boy, was very clever. Louis Leo Hall as Matt Donovan, the trainer, was also excellent, while Claude Payton as John Garrison and William Mortimer as Fred Sanderson played their respective parts well. Charlotte Wade Daniels was very good as the colored maid, Lee Stewart, Joseph Girard, Ethel Milton, Grace Fox, Charles Greer, Walter Matthews, and Everett Murray made up the balance of the cast.

The White Sister was the attraction at the Gotham 24-25 and was well received by large audiences. Louise Carter handled the role of sister Gloriana in fine style and gave a capital performance. Victor Brown was also good as Captain Giovanni Severi, the ardent lover, as was Louise Gerard in the role of Countess Charmante. J. Albert Hall also scored as Monseigneur Saracinesca, a role that suited him well. The role of the Fortuna was in the hands of Evelyn Watson. Others in the cast were Addison Pitt, Frank McDunn, Frederick Clayton, James Kyrle MacCurdy, and Kate Woods Pike.

The Phillips Lyceum Stock company presented last week Deserted at the Altar. E. A. Turner as Frank Overington played his part excellently. Phyllis Gilmore as Nellie Dorsey was also fine in her part.

Lohengrin was the second offering of the Aborn Opera company at the Academy of Music. That the engagement is meeting with unprecedented favor among local music lovers was very apparent, a capacity testing audience at every performance. The cast was notable, presenting for the first time this season an old Brooklyn favorite, Lois Ewell, as Elsa. The Ortrud of Miss Robinson was also well conceived and carried out with vigor. The Lohengrin of Christian Hansen was a noteworthy performance. Harry Luckenstein sang the part of Telramund, Francis Archambault that of the King, and Vancliff Cooper that of the Herald.

Alma, Where Do You Live? with Truly Shattuck in the title-role, was seen for the first time in Brooklyn at the New Montauk Theatre last week, and afforded unbounded delight to the patrons of the popular playhouse.

The New Stage also seen for the first time in Brooklyn, and held the stage last week at the Broadway Theatre, where it made a pronounced hit.

William Faversham appeared 24-25 in The Faust at the Shubert Theatre, and his efforts were much applauded, and he had to respond to several curtain calls.

After playing to capacity houses for a week at the Shubert Theatre, The Boss, with Holbrook Blinn in the stellar role, came to the Majestic last week and broke the season's attendance record.

The attractions at the burlesque houses last week were: Empire, Dreamland Burlesque; Casino, Watson's Beef Trust; Star, Harry Hastings' Show; Gayety, Al. Reeves' Beauty Show.

The audiences at the Fulton Theatre last week witnessed an excellent bill, including Rinaldo, Roland Carter and company, Emmet Dero and company, and the Beggar Sisters.

Percy Williams presented an all-star bill at the Orpheum last week. Victor Moore and company were given a cordial greeting in the one-act comedy act, or Back to Back, by the company.

Another big laugh meter was Dinkel's Christmas. Others on the bill were the Four Fords, Brice and King, Orson Sisters, Grace Hazard, Kenny, Nobody and Platt, and Carson Brothers.

Cora Payton begins his Summer engagement at the Grand Opera House May 5. The company will include Minna Phillips, Grace Fox, Charlotte Wade Daniels, George S. Fisher, Joseph W. Girard, Charles Greer, Clifford C. Stork, Richard Vanderbilt, and Everett Murray. All the productions will be staged by Lee Stewart. When "Cora" introduced popular priced stock this side of the bridge, eleven years ago, he inaugurated the weekly "Pink Tea" idea, and now he proposes to bring this innovation to the Grand Opera House. Another Payton innovation will be daily band concerts by Frank L. Callahan's orchestra in the spacious lobby. Manager David Robinson has announced definitely that the New Brighton Theatre, at Brighton Beach, Coney Island, would inaugurate its third season May 15. The same policy of presenting high-class vaudeville which has contributed so much to the success of this beautiful playhouse by the sea will be maintained, and the concert acts controlled by the United Booking Office will be seen throughout the season.

At the Brooklyn Academy of Music this week the Aborns will present Thais, with Edith Helena in the exacting role of the Maid of Alexandria. The production will be of special interest because it will be the first time that opera has been sung in Greater New York in the English language, and because it introduces in a new role a young Brooklyn woman who has just returned from a triumphant tour of the South and West where she was hailed as the "American Tetraamini." Miss Helena has a remarkable range of voice that reaches easily to the G above "high C," and is of a quality that is frequently compared to what the Italians speak of as the "lost violin voice."

The attractions at the various houses this week are: Crescent, The City; Gotham, The Lily; Montauk, Eastway; Broadway, Where the Trail Divides; Shubert, Red Mill; Majestic, The Gambler.

DENVER.

Madame Sherry Did Good Business at the Broadway—Sothern and Marlowe Well Received.

Madame Sherry with its tinsel and famous "Every Little Movement" delighted Broadway audiences April 18-23. The co., headed by Dallas Welford, was a splendid one, the women were all pretty and handsomely gowned, and all able to sing. Capacity business was done throughout the week. The Lily 24-30. Sothern and Marlowe were well received and

played to very good business at the Tabor, 18-22. Taming of the Shrew, Macbeth, Romeo and Juliet, Merchant of Venice, Twelfth Night, As You Like It, and Hamlet were the offerings. A Winning Miss 23-25. The Man on the Box 26-28.

The Fire Commissioner heads the bill at the Orpheum 24-30, other acts being: Rosina Cassell, Boudini Brothers, Welch, Menly and Montrose, Rosa Roma, T. W. Eckert, and Emma Berg, and Walter Graham. Good bill playing to fine business.

The Majestic has James J. Morton as a headliner 23-25; other acts are: Hardie Langdon, Edith A. Montrose, Raymond and Hall, Robert Holand, and No. 44. Very good bill to crowded houses.

W. EARL ALKIRE.

LETTER LIST.

Members of the profession are invited to use this Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN

Audrey, Thelma, Belle Ashlyn, Etta Amami, Mlle. Akersom, Mary Aquilini, Harboure, Grace, Edith Bellow, Marion Barre, Anne, Rachel, Violet Brooks, Ada Bonelli, Arline Bennett, Adele Barker, Betty Bancroft, Marie Baxter, Dorah Benrimo.

Craig, Alina, Grace Coulter, Mrs. Lucy Conklin, Clara Casack, Miss C. Cary, Florence Courtney, Wm. Conklin, Lorette Cookville, Mrs. H. Chambers.

Davis, Rita, Louise Dunbar, Ethel Davis, Dorothy Dane, Lydia De No, Josephine Duffrey, Norma Deorro, Mamie Day.

Edith, Florence, Milhelina Eris, J. Emmett, Laura Eastlake, Eleanor Earl, Mildred Ekins, E. E. Ekins, Percy Fawcett, Eleanor Franklin, Marianne French, Carolyn Friend, Virginia Frankenstein, Mrs. Charles Fisher, Mable Florence, Flora Finch, Marguerite Fluke, Gillette, E. Emerga Gordon, Belle Gaffney, Rose Gillette, Mae Guy, Jane Hood, Dora Harding, Addie Harland, Georgia Harvey, Helen Hilton, Clara Higgins, Lucia Hartford.

Ingram, Beatrice, James, Ellen, Edith Jennings, Mabel, Edith, Lydia Knott, Adele Kins, Harlan, Knight, Alice Kins, Lewis, Jeffrey, Nettie Lester, Lillian Lorton, Florence Leonard, Mrs. Lena, Dorothy Lyons, Gertrude London, Blanche Leighton, Dorothy Lewis, Louise Le Baron.

Moore, Louise, Nora May, Bertie May, Georgia Munson, Edith Millward, Isabelle O'Madigan, Rasco Marston, John Mack, Mary Miles, Tully Marshall, Lucy Milliken, Leo Mordant, Dolly Morton, Bertie May, Evelyn Morton, J. J. Martin, W. W. McLoughlin, Cath. McCann, Mirgo McGraw, Oshorne, May.

Priest, Janet, Gertrude Perry, Irene Powers, Doris Payne, Elita Otis, Goldie Oliver, E. U. Pitkin.

Rowan, Lansing, Jessie Ralph, Mable Rainford, Ann Raymond, Rosalie Rose, Florence Reed, Susanne Roccomora, Carrie Reynolds, Anna Rosemond.

Scott, Dorothy, Jane Stuart, Marion Sterling, Anna Stevens, Millie Stevens, Margaret Sayre, May Stock, Margaret Seddon, Charlotte Seibt, Erman Stuart.

Talbot, Florence, Wm. Tullwood, Sue Talmage, Henry Taylor, Van, Meta Maybelle, May Vokes, J. Von Statton.

MEN.

Atkinson, David, Mr. Aldo, Edwin Arden, Bergstrom, C., Waldemar Burkhardt, Walter Browers, Alexander Bevan, D. E. Benn, Frederick Bond, Dick Barrows, J. Brammali, James Billa, Frank L. Sixby.

Cox, Wilber, Thomas Cootie, Wm. Carroll, Geo. Childs, Wm. Cullen, E. C. Cullen, Jas. Cullen, Frank Currier, V. Chalm, E. H. Calvert, Fred Conklin, Harry Crosby, Harry Collins, Maurice Campbell, Harry Carey, Chas. Champlin, Herbert Carter.

De Vonde, Chester, Sanford Dodge, Theodore Doucet, Frank Dobson, Race Dunrobin, F. Demerest, Brian Doherty, Walter Downing, Chas. Evans, Marquis Ellis, Louis Eagan, Elwyn Eaton, W. Elliott.

Fitzgerald, Gilbert, S. S. Friedman, Phil Fisher, Van Frank, Jules Ferrar, Robert Forrester, Harry Feicht, Ernest Greenberg, Sully Guard, Norman Gray, Ed Grant, Ernest Grooner, Hardy, Thomas, E. Hayes, Arthur House, Harry Hocky, Joe Holicky, Howard Hall, J. K. Hutchison, Alfred Hardy, Arthur Hurley, Bert Herbert, Carl Herbert, Arthur Hooper, W. D. Harrison, H. Hoy.

Jeffrey, Wm., Otto Kaestner, Fred Kerby, Frank Kintzing, Tom Krueger, Warren Kerrigan, Frank Kendrick, Felix Kremba, James Keeley, Theo. Kremer, Herbert Kelsey.

Lordy, J., Henry Lehmann, Joe Lahee, Dan Lawler, Charles Lutz, Francis Lema, Roy Laidlaw, E. Lothern, Joseph Lewis, Walter N. Lawrence.

Morris, Geo., Frank Mullen, Thos. Morrison, Al. Marlin, Joe Merrill, Ashley Miller, Robt. Moore, C. S. Morrison, Jas. Metcalfe, W. D. Miles, R. Mayne, Fred Melville, E. G. Moore, Harold Mrode, Chas. Minor, Jas. Mack, Robert Manchester, Thos. Mulligan, Jas. Mack, Leslie Meacham, Ralph Moody, Sidney Mattie, James McGuire, Sidney McCarty, Jas. McCloskey, J. McCarthy, John McKee, McDonald and Huntington, Jack F. McKnight.

Nemeyer, Jack, Geo. Neville, John Neimeyer, Burt Noble, Herbert Newton.

Osgood, John, Pette, Geo., Homer Potts, Hal Parker, Giuseppe Plantamura, Wellington Playter, Herman Phillips, G. Post, Alfred Palton, Jas. Poole, R. Parker.

Reilly, Chas., Richard Riddle, Eddie Rosenfeld, Sydney Riggs, Frank Rowan, Julian Rose, Eugene Reed, Ray Raymond, Dan Ryan, Wm. Ransau.

Saylor, Harry, Wallace Sharpe, Frank Shean, Geo. Spink, Geo. Scott, Jack Standing, A. Scammon, Bert Smith, Frank Seibert, Wilfred Seeger, Douglas Stevenson, Geo. Samuels, Frank Stone, Joseph Schoenfeld, A. Singer, Ernest Sawyer, James Sullivan.

Tilden, Fred, Frank Thomas, A. M. Thayer, Augustus Thomas, S. V. Taylor, Beverly Louis Talbot, John Trevor, Arthur Thomas, Chas. Turner, Chas.

Whyte, Gordon, Chas. Wyngate, O. Wedgewood, Joe Wright, Earl Williams, Jack Wright, Ben Welch, Arthur White, Arthur Ward, Fred Wright, Ben Welch, Dallas Welford, Franklyn Whitman, Youngson, W.

LOS ANGELES.

William Bernard and Florence Reed Divided Honors—Arsene Lupin Held Over.

Jane, a rollicking comedy, full of hearty laughs and amusing situations, presented a splendid bill at the Belasco April 17-23. William Bernard as William Tipton and Florence Reed as Jane had the leading roles and equally divided honors. Miss Reed was simply delightful as a clever little English maid, and unquestionably her portrayal of the character amounted to nearly a creation. The same might be said of Mr. Bernard as the English butler. His work was par excellence and it is a question whether it is not the best thing he has yet done on this stage. George Clayton, the genial and courteous treasurer of this house, was cast in a low comedy role of Mr. Barton, and as credit to Mr. Clayton it should be said that his was bit of work was inimitable. Dick Vivian made much fun out of the role of Claude, and Ida Lewis as old Mrs. Chadwick received her share of the applause. Helene Sullivan as Lucy Norton and Adele Ferrington as Mrs. Pixon handled their roles in their usual perfect style. Lew Stone, of course, was cast as Charles Shackleton and made much of his character. The piece is well staged and was carried through with a snap and vim. Next week Carmen will be the bill. This will be the farewell week of Miss Reed, whereupon Marjorie Hambeau will again return to this house.

Arthur Hurt is the new scenic artist, taking the place vacated by Mr. Brunton, who has gone over to the Burbank forces.

At the Mason 19-23 Sarah Bernhardt packed the house beyond its capacity, figuratively speaking. This great actress has surrounded herself by a capable co. of players, and her personal reputation in this city has been a veritable ovation. Commencing next week, Ruth St. Denis will appear with her co. for a week's engagement.

Arsene Lupin packed the Burbank Theatre during the past week and will hold over for a second week. This play has proved a sensation here.

Blanche Ring and her co. held the boards at the Majestic 16-23 in The Yankee Girl. Miss Ring is a clever singing comedienne and her songs are real hits. Next week Bothern and Marlowe will fill an engagement in repertory.

Ed Lawless, author of Peace on Earth, together with McKee Rankin and John Blackwood, of the Belasco Theatre, have gone to Chicago to complete details for the production of that play at the Blackstone Theatre.

Oliver Morosco, manager of the Burbank Theatre, is now in the East superintending the production of The Fox, which is hoped will be a sensation.

DON W. CARLTON.

NEWARK.

Robert Edson Greeted by Good Business—The Empire to Be Razed.

Robert Edson in Where the Trail Divides was greeted by a large audience at the Newark April 24. This ends the regular season. The Summer season begins 1 with the Cora Payton Stock co. in Sweet Kitty Bellairs, to be followed by Kase.

The Parisian Widows played at Waldmann's Opera House 24-28. Harry Hastings' Big Show 1.

Williams' Imperials, featuring "Happy Henrie" Cooper, drew big audiences at the Empire 24-28. Pat White's Gaity Girls 1. In a few weeks the Empire Theatre will be torn down to make way for the big Hamburger Building.

A good programme at Proctor's Theatre 24-28. Harry Tighe, who is a great favorite here, as headliner in a sketch called The Careless Sophomore. Mr. Tighe is well supported by a cast which includes Roy Summer. Others on the bill are Hopkins, Artell and co., Dorothy Dalton, Mr. and Mrs. Allison, Johnny Johnson, Ramadell and Ramsdell Sisters, Carl Daman Troupe, Dorothy Rogers and co. presented a laughable sketch entitled Babes in a Cart.

There was a scream from start to finish. Babes were mentioned, but you can imagine the surprise when a real live baby a few months old was carried in; then came another and then the third, which was colored. Miss Rogers has an excellent co., including Sully Guard. An act will be staged and a great hit.

Black Patti in A Trip to Africa pleased the patrons of the Columbia 24-28. St. Elmo 1. The Lyceum Players presented Belle, the Beautiful Typewriter Girl, and A Wild Goose Chase 24-28.

James H. Gardner, an acrobat under the name of Lowell, who met with his death in St. Louis, Mo., 19, during a performance, was brought here for burial. Mr. Gardner was born in Harrison, where he spent nearly all his life.

It took a jury just twenty-two minutes to decide that George A. McDermitt was not guilty of "maintaining a disorderly house" at the American Music Hall, on the afternoon of March 6, 1910. This is the result of the test case that has been pending in the court for over a year.

GEORGE S. APPLIGATE.

CINCINNATI.

The Lyric Ends a Season of Marked Prosperity—The Traveling Salesman at the Grand.

The Lyric closed its most successful season with the Louis Mann engagement April 23-29. During the past Winter many of the most prominent stars of the country have appeared at this popular theatre and have received splendid patronage. Manager Fennessy reports that from a financial standpoint the season could not have been better. During the Summer season pictures will be the attraction.

The Grand closes the week of 1-6 with the performance of The Traveling Salesman. Maggie Oline, known as the Irish Queen, is the leading attraction at the Columbia 30-6, in a number of topical Irish songs. Other features of the programme include R. F. Wolfe's Courtiers, musical production; Charles L. F. Fletcher, delineator of original character studies, and others.

The German Theatre closed evening of 30 with a new play, Der Helfer. The production was given in favor of a fund for the election of Pastors monument.

Follies of the Day is the play at People's 30-6.

INDIANAPOLIS.

University Students Gave Good Account of Themselves—George Arvine and Company.

The Marquette Club, of Purdue University, Indiana, gave a creditable performance of George Ade's The County Chairman at the Shubert Theatre April 20 before a large audience of city dwellers, and their friends. George Ade came to the city to witness the performance.

The sheeted Choir and the Cincinnati Symphony Orchestra followed in three concerts 21, 22, drawing large audiences. The choir was brought here by Mrs. H. Talbot, and was the last of her series of concerts for the season.

Bob Roy will be given by students of Indiana University, Bloomington, Ind., for one performance 27. Marie Cahill in July August 28, 29. Mary Gordon 2. Henry Miller in The Great Name 5, 6.

George Arvine and Associate Players revived The Yvonne Girl for the second offering of their Spring and Summer season at the Park 24-29. Mr. Arvine gave an amusing performance of Hans Nix, and was well supported by Louise Dunbar, Thomas Chatterton, Frank Jones, Morris Foster, Earle Metcalfe, Charles Lamson, Lucile Colver, Gertrude Le Mont, and others.

The May 1-6. Mam Maun and co. in The New Leader, headliner at Keith's Grand 24-29, was the big hit of the bill, and one of the blazes of the season as well. Business continues good.

The Dramatic Club for their final performance of the season at the German House 20, presented two plays, The Land of Heart's Desire and The Waste Paper Basket. The latter sketch was loaned to Booth Tarkington, the well-known author and playwright of this city.

By Arnold Daly. The principal part was played by Mr. Tarkington, whose first effort in a dramatic line was a play written for the Dramatic Club. Mr. Tarkington received some highly complimentary notices for the admirable manner in which he handled his role. George Ade, who "blew into" Indianapolis to witness the County Chairman by the Federal Theatre, went to the Murat and later to the German House to the Dramatic Club performance. According to Mr. Ade, Mr. Tarkington is a real actor. He was loud in his praise of the Indianapolis playwright after the performance, and said "Tarkington has it in him. He does more things well than any one I know."

Henri Thorne, dramatic soprano, gave a recital at Sculpture Court, Heron Art Institute, 25 before a delighted audience that filled the Court. Madame Thorne's splendid voice of remarkable range and power was heard to excellent advantage in a well selected programme. Louis Victor Saar, composer-pianist, of Cincinnati, assisted.

F. J. Dally, manager of the Murat, has gone to New York to engage players who are to appear in a post season of stock at the Murat, which, according to present plans, will open 29. Before his departure Mr. Dally announced his intention to engage only the best players to be had, and to present only the best and the latest plays. Mr. Dally has had long experience managing stock co. on the Pacific Coast.

PEARL KIRKWOOD.

DES MOINES.

Sarah Bernhardt Will Appear at the Coliseum—Amateur Productions Attracted Many.

Sarah Bernhardt will appear at the Coliseum instead of Foster's in La Tosca May 25. This change was made to accommodate at least 15,000 people who will want to see "The Divine Sarah."

Amateurs held the boards at Foster's April 23-30. A benefit for the Visiting Nurses Association, and a cast of 200 put on Fada's 27, with a matinee 29. The Girls' Old Chain from Highland Park College, Drake University, Simpson, and Ames colleges contested for each prize 28.

No Mother to Guide Her was the attraction at the Grand Opera House 27-30.

At the Princess last week the stock co. presented The Henrietta, and this week 23-30, The Barrie was seen to advantage.

Motoring was the title of a satire presented by Harry Tate and co., of English actors, at the Orpheum.

Norworth Shelly and co. in a little musical sketch call The Scarecrow Man was the leading number at the Majestic 23-29.

H. M. HARWOOD.

OMAHA.

Marie Cahill Made Good Impression in Judy Forget—Long Stock Company's Fine Start.

At the Brandeis Marie Cahill was seen in her new comedy Judy Forget, making an excellent impression and playing to good business April 21, 22. The Man on the Box 27-30. John Drew 1, 2. Mary Gordon 5. Grace Van Stronfeld 6. For week of 23 the Orpheum had Lena Adelene, John Birch, Charles Brown, the Victoria Four, Lady's Photo Show, Gene Greene, and the Charles Abner Crying Comedians; business, as usual, is excellent.

At the Boyd the Frank H. Long Stock co. opened a Summer engagement week of 23 in Sweet Clover. The house was sold out for both Sunday performances, and it is likely the good record will keep up all week.

The Gayety has The Golden Creek co. week of 23, introducing a levy of fine-looking women with some good specialization interlined.

The American is giving three performances daily. Attractions for the season were being the Thos. Low, Annette De Laage and co. Harris and Hilliard, Strutsman and May, and Althea and Aloha. Business good.

The Ducklings are the headliners at the Krug for first half of week; house dark 27-29, with The Wise Guy underlined for 30.

J. RINGWALT.

CLEVELAND.

David Warfield Drew Capacity as Usual—Other Bills That Pleased.

David Warfield played to capacity houses at the Euclid Avenue Opera House April 24-29, presenting The Return of Peter Grimm, which was well received. The accompanying co. was a good one. Henrietta Crossman 1-6.

Porter Robertson in The Paving of the Third Floor Back was the attraction at the Colonial 24-29. The New Theatre co. 1-6.

Girls was the bill at the Lyceum Theatre 24-29. Rose Melville 1-6.

The Hidden Players at the Cleveland Theatre will present Resurrection 1-6.

Joseph Sheehan, a local favorite, was heard to concert at Gray's Army 37.

Mary Gordon and co. will appear at Keith's Hippodrome 1.

WILLIAM CHASTON.

MOTION PICTURES

"SPECTATOR'S" COMMENTS

GEORGE ROCKHILL CRAW wrote some quite sensible advice for picture story writers, published in the *Moving Picture World* last Winter. It is a pity he did not leave well enough alone, for in the *World* of April 29 he has an article on the same subject that should not, in the interest of a developing art, go unchallenged. He undertakes to give his readers a sample scenario, as an example how the thing should be done, and he has made the mistake at the outset of selecting for the purpose a scenario of his own that had been rejected by a manufacturer. His comments on the scenario, therefore, take on the character of special pleading as to why the manufacturer was wrong in refusing a picture story in all respects so admirable, according to the opinion of George Rockhill Craw. Now it may be set down as an axiom that no writer is the best judge of his own work, and in this case the rule is convincingly demonstrated.

Mr. Craw states that his scenario was rejected because it contained a crime. A careful reading of the manuscript will reveal a number of other reasons why it should have been rejected, any one of which would have been sufficient. At a venture, it may be guessed that the alleged crime feature was cited by the rejecting company merely because it was the easiest reason to give. Lest it may be said that this opinion is offered without warrant, and also because the printed scenario suggests more than one pitfall that the ambitious writer should avoid, it may be well to examine it briefly. The story is named *The Fox Hunt*, and in its written form it contains nearly 2,000 words, exclusive of the subtitles or captions. That this is at least four times too long will be admitted by any reader or producer of scenarios. After reading it one is impressed with the idea that even 500 words would have been twice too many. Here is a sample sentence that follows a minute description of a veranda as the scene: "Porter and Virginia come out upon the veranda, and after a little conversation he proposes to her with much elegant gallantry." Now it is apparent that five words: "Veranda—Porter proposes to Virginia," would have answered the entire purpose of the author, taking the place of forty-three words in Mr. Craw's manuscript. It is so all through the printed story, and the wonder is suggested that it was ever given a careful reading by anybody.

A long scenario should not be sufficient to condemn a good story—that much is conceded. But it may often prevent a good story from getting a fair reading, and that is a more essential point. Even if an editor or director be disposed to read the long manuscript with proper care, he is likely to find trouble in getting down to the meat of the story when it is too verbose and long winded—the plot or idea is lost in a maze of words devoted to trivial details. But let us see if *The Fox Hunt* has in its 2,000 words the germ of a good motion picture drama. This can best be ascertained by reducing the story to a single paragraph, on the theory already advocated in *The Mirror*:

Time 1850. Cotillion and fox hunt at country place. Two suitors decide by chance which shall propose first to the heroine. One cheats unperceived. She puts off both till morning, when she announces that she will marry the one who shall bring her the fox's brush in the hunt. The cheater rides on when his rival stops to save a child, but the rival repasses him and is first at the death. The cheater strikes him down, seizes the fox and claims the lady when she arrives. He is foiled by the discovery of his bloody crop, which he had cast aside, and by the return of the rival to consciousness.

Here in 111 words is the whole story, and it could be done in less but for a desire not to do Mr. Craw an injustice.

In reality the gist of Mr. Craw's plot is the offer by a supposedly cultured young woman of her hand as a prize in a fox hunt. Instead of being romance, the theme is at once repugnant, for it is impossible to feel sympathy for a wench with so little respect for herself, nor for the contestants who would want to win a girl in such a race. If there had been some more compelling reason for the affair, other than the vulgar whim of the lady, or if it had come about in a delicate way without making her a party to it, it might have been less offensive. Nor do the incidents preceding and following the main event conceal the unnatural and artificial nature of the plot. They rather emphasize



GASTON MELIES AS THE PADRE IN "THE IMMORTAL ALAMO"

it. The matter of cheating in the gamble for first chance to propose is dragged in without reason, for nothing hinges on it and nothing comes of it. The swat over the head at the finish is a resort to the cheapest kind of cheap melodrama, in no sort of harmony with the refinement of character supposed to exist in the grade of society involved. Indeed, the whole plot is more suited to a Wild West melodrama than to a romance of society life.

We have then only the fox hunt left as an excuse for a film production of Mr. Craw's picture story, and here again we run into obstacles that may well have caused rejection of the manuscript. The hunt itself would be a difficult thing to arrange and manage successfully for pictures, although not impossible if a sufficiently strong story led up to it. The finish, with the live fox, which the author suggests might be thrown in to the dogs, would either seem faked or would result in a bit of real

or apparent cruelty not to be tolerated in this age and country. All these objections would probably have occurred to Mr. Craw if he had reduced his story to an abbreviated synopsis and had thus been able to look at it in its bare fundamentals. The thought might also have come to him that he could more readily get the human note into a story by basing its plot and action on the probabilities of real life than by going to some cheap type of novel for his inspiration.

The always admired and esteemed *Film Index* chides *The Spectator* for sidestepping the inquiry of a *Mirror* reader who wanted to know what the *Index* is if it be not a trade paper. The question suggests a story—a true story, too. Out in Alliance, Ohio, there is a character by the name of Eldora Shem, who was wont periodically to organize a theatrical company and take the road, playing *Faust* in the one-night stands. These tours usually ended disastrously, and he would return to Alliance to work for his brother at paperhanging until he could save up enough money to start again as an actor. Now, Eldora had Shakespearean ambitions, no less than Hamlet being the character he conceived best suited to his histrionic talents. If he could once get a New York hearing in the great part he knew that his fame and fortune would be made. In time his opportunity came. With \$3,000 in his pocket he journeyed to the metropolis, engaged a company of Kialto Theatricals at handsome salaries, rehearsed assiduously for a month, bought and rented costumes, properties and effects, hired a Broadway theatre for a matinee performance, and prepared to take the world by storm. The result is well remembered. Every humorous dramatic writer in New York spread himself over the dreadful fiasco. Eldora was heard of no more. One day a year or so later an actor who was playing Alliance with a traveling company happened to remember that it was the home of Eldora Shem.

"Say," said he to a stage hand, "This town is where Eldora Shem lives, isn't it?"

"Yes," replied the stage hand.

"By the way," continued the actor, a little curious to know how Eldora stood at home, "how good an actor is this Eldora Shem?"

"Well," replied the stage hand, after a long pause and with an emphatic wag of the head, "he's a blamed good paperhanger."

Similarly, *The Spectator* will say to anxious inquirers regarding the *Film Index*, that it is a blamed good advertising bulletin.

If this story does not explain sufficiently the indefinable yet excellent character of the esteemed publication referred to, it may be well to resort to the latest dictionaries. Let us class the *Film Index* as a first-rate jigumbob. And not to be partial in our praise, let us call the *Moving Picture World* an incomparable thingumbob and the *Moving Picture News* a magnificent kiekumbob.

While on the subject of trade papers, welcome to *Motography*, the new Chicago monthly that takes the place of the *Nickelodeon*. And it isn't so tremendously technical as had been supposed it would be. Indeed, it is decidedly interesting and readable for all classes—sixty pages, of which more than half are devoted to the dramatic and amusement side of the motion picture. So it would appear that we are not yet to know if there is really a paying field for a purely technical and commercial trade paper.

One article in *Motography* calls for comment because it appears to take ground somewhat opposed to that advocated in this department of *The Mirror*, regarding the importance of care in detail on the part of picture producers. James B. Crippen, writing on the subject of Realism and the Photoplay, argues with much cleverness and force that film criticism should not be devoted to picking flaws in details, magnifying them to condemn the entire film, and he concludes with the declaration that "this standard of criticism is vicious because it places emphasis on non-essentials."

People who keep their eyes glued on details are liable to miss the spell of the drama." And right here he has supplied the very argument needed to refute his final plea to "hang detailism!" *The Spectator* does not believe any more than Mr. Crippen that a carping attitude should be adopted and that errors of detail should be magnified by either the public or the press critics, to the extent that the larger appeal of the picture story is obscured. *Mirror* reviews of films

(Continued on page 30.)



ENTERING THE ALAMO



Colonel Travis's "Last Stand," from the immortal Alamo, a Melies historical romance

EXTRAORDINARY FILMS.

The Immortal Alamo by Melies—Boil Your Water by Pathe—Bombarding the Old Battleship Texas by Vitagraph.

Among the exceptional films of more than dramatic value recently or about to be issued, three, as noted above, are selected for illustration this week in *THE MIRROR*. Only one of these is a dramatic picture—the Alamo film—and even that one has been prepared, so we are informed, with such fidelity to historical accuracy that it should take rank as valuably educational.

It has long been a dream of American film makers to picture the fall of the Alamo. The event stands out in history with such striking prominence, being comparable to no heroic defense except Thermopole, that it must ever be dear to the American heart. When the glorious nature of the event is considered, together with the fact that the famous old mission in San Antonio has been preserved practically as it stood in the olden days, it may be seen how inviting it must have been as a great subject for motion picture production. But there were always obstacles. The building is a public heritage and faces an important thoroughfare in the heart of the city. Official permission had to be secured and much prejudice overcome, but these things were accomplished in time by Gaston Melies and his associates, with the result that what must be a most notable film production is now ready for publication and will be released May 25.

In closely consulting Texas history in framing the story woven around the war of the Texans for independence from Mexico, fiction is resorted to in a limited way. There is a consistent love story and one of the historical characters named Rose, the only man who deserted the valiant band of defenders, but was never heard of again, is made to appear as the treacherous individual of the play. This is said to be the only substantial deviation from facts.

The story of the Alamo needs no repetition here. What American heart has not thrilled in reading how Colonel Travis and Colonel Bowie and David Crockett and Lieutenant Dickinson, with their few score followers,



FROM "BOIL YOUR WATER" (PATHE)

Impure water magnified over 100,000 times as shown in a remarkable film—A Daphnia

defended the Alamo against overwhelming odds. Santa Anna is said to have had about 5,000 men. The final epitaph, which figures in every history, is eloquent in itself: "Thermopole had its messenger of defeat. The Alamo had none." Strictly speaking, this is not true of the Alamo, for three women and three children came out alive, but none of the defenders were spared. Travis and four companions were still alive and fighting when the Mexicans entered through a breach. All were killed without mercy.

In producing the picture play Mr. Melies and his stock company had generous local co-operation and assistance, including the valuable aid of the students of the Peacock Military College, located at San Antonio. The accompanying picture on the opposite page shows the genuine front of the Alamo as it has been preserved to this day. The other illustrations, one a built up scene representing the interior and an outdoor scene showing the surrender of Santa Anna at a later period, are, however, quite accurate according to the accounts that have come down.

The portrait of Gaston Melies, president of the Melies



Surrender of Gen. Santa Anna to Gen. Sam Houston at San Jacinto. Ending the war between Texas and Mexico

FROM "BOIL YOUR WATER" (PATHE)

A female copepod carrying eggs, as magnified from impure water

Company, who appeared as the padre in the Alamo film, requires some explanation. The scene was among the last ones made and showed a marriage in the camp of Santa Anna at San Jacinto, where Houston defeated him. The marriage was to be interrupted by a battle and every available man was in costume for that purpose. In the emergency William Haddock, the director, pressed Mr. Melies into service, and right nobly did he perform his part.

Boil Your Water.

Another film to create international comment was released April 22 by Pathe Freres. It was called *Boil Your Water*, and had been made some months previously in France, having been held for release this Spring at a time when it was thought it might have the most beneficial effect as a lesson for the public. Health authorities throughout the country are warm in its praise, as it brings home to even the most thoughtless mind the deadly dangers that lurk in impure water. The film shows laboratory views explaining in a way the manner in which microscopic examinations are made. It also shows impure water magnified many thousand times. The two cuts printed on this page are reproductions from the film.

Shelling the Old Texas.

The third of the specially important films illustrated this week in *THE MIRROR* is the remarkable special release of the Vitagraph Company, showing the shelling of the old battleship *Texas* by ships of the American Navy, March 22, in Chesapeake Bay. It is impossible in cold type to describe the thrilling nature of this picture. The camera was located on one of the battleships, that moved past the *Texas* at a four or five mile range. Views of the firing from the ship on which the camera was placed are followed by instant views of the *Texas*, showing how the shots landed. Similarly we see the guns of the *New Hampshire*, next in line ahead, belch forth, and these views are followed by pictures of the result, so timed that it seems that the spectator follows each discharge with his eyes. The film closes with close views of the wrecked battleship and scenes on board, where the havoc of the shells is indescribable. Two illustrations from the film will be found on the next page.

(Continued from page 28.)

have aimed always to ignore or minimize small errors of this kind and only to point out those that are obvious and distracting, and never to forget or overlook the story itself.

But the necessity for care in detail is none the less important. The railroad man who notes the blunder in a railroad picture, or the telegraph operator who sees the key wrongly manipulated, or the Westerner who objects to cowboys around the New Jersey Palisades, or the suburbanite who sees the absurdity of chickens running about in a night scene (to mention some of the criticisms complained of), are in every picture theatre crowd. There is no way to get rid of the amateur critics unless the films be exhibited to empty seats. When a picture presents scenes or actions familiar to the spectators they are bound to notice the errors. If there be any, and as Mr. Crippen convincingly admits, "they always find it some like a toothache bit." They would be less than human if they did not. So they "miss the spell of the drama" and an otherwise good film story is spoiled for them and for others. What is the remedy? Shall it be "hang detailism," or shall it be more care in production so that these little errors, small in themselves but too often fatal to the full success of a film, may be avoided?

Frankly, The Spectator would like nothing better in film reviewing than to ignore all the little matters. He would much prefer to concentrate attention alone on the larger subject of the story and its general manner of presentation. But to do so entirely would in his opinion be shirking one of the responsibilities of the critic. Pictures are made for the millions, not for a few hundred idealists who can blind themselves to the small defects and see only the admirable whole. It is therefore to the interest of the manufacturers that they commit no small errors to offend the millions. And it is asking no impossible thing of them to insist in a reasonable way that they take the simple precautions necessary to this end. What would be said of photography if it were filled with typographical and other errors—faults of detail, as it were? Does Mr. Crippen think it would be overlooked, in view of the magazine's handsome appearance and the general high quality of its contents?

At the same time the more important side of film drama just now is the story, as The Spectator has been endeavoring for some time to point out. We need not "hang detailism" entirely, but we can hang it just a little bit to one side and give the story the centre of the picture.

THE SPECTATOR

Reviews of Licensed Films

His Mother's Son (Biograph, April 25).—There is a certain picture for those who desire to see a character in the action picture, or even for those who say character should be made subordinate to situation. This, as a rule, is the result of character. The three leading roles of this play are each a distinctive type, whose characteristics make the picture a most interesting one. The mother, however, the result may be obtained. Just before her death a mother sends her two sons in the wilderness two courts. The older brother burns his by accident on hearing of her death, and the younger brother offers him his. The death of the mother is somewhat forgotten to the arrival of a girl on the scene. She is the last survivor of her family who have been slain by Indians. The older brother mistakes her identity for love, but returning one day he sees her in the embrace of his younger brother. He is about to shoot in his jealous rage, when his mother's scarf drops and his father picks it up. This saves his hand. He enters, wishes them well, and taking the scarf and his knapsack, leaves for other regions. The acting is expressive not only because it defines character and thus brings out the situation, but also because it is well done.

Three Brothers (Lubin, April 24).—The manner in which Miss Lawrence works out her role in this sprightly and entertaining comedy is a delightful drawing of the development of a tomboy to womanhood, and again shows the power this lady has of bringing out the inner thoughts of the part she may portray. The story itself is cleverly constructed and managed. The boy-don's guardian is dying, and in his last speculation he had lost all her money. He writes his nephew and heir to pay him a last visit and to consent to marry his ward that his honor may be vindicated. Now it happened that the boy-don and the neighbor's little boy have been playing in the garret. She has donned an old dress from a trunk and the two have painted their faces with a squash pie stolen from the cook. The boy proceeds to frighten her with a worm from his belt can, and they rush downstairs and into the person of the visiting nephew. Naturally, he does not desire to marry such a lady, but he consents, evidently to save his uncle's feelings. Three years later he returns from his commission in the Philippines and does not recognize in the charming lady he meets at the house of a friend the young girl of three years before, besmeared with squash pie. He writes to his uncle's former ward, begging to be released from his engagement. It is all straightened out by the girl putting on her former clothes without the presence of the pie. The lapse of time might have been more smoothly gotten over without the spectator asking himself so many questions, had there been some indication of the nephew's leaving for the Philippines before it had taken place.

A Klondike Steal (Vitaphone, April 25).

—While this is not a very concise or well built story, being more a series of adventures, it creates an interesting atmosphere for the most part realistic of the country intended, and introduces a dog and some other human accessories. The three Misses (Gale) are left a sum of money and a way showing a rich claim staked by their father. The man is stolen by Indians, but the girls proceed with their journey, picking up a lost Klondike miner by the way. At last they stumble upon their claim, which the Indians had appropriated, though a little had previously indicated that they were apparently on their way home and without provisions. The girls were helped out by two strange men in establishing their rights. The eldest took the baby bought for a blanket, while the younger two indicated their preference for the man.

The Twin Towers (Edison, April 25).—This picture is a society and shows much cleverness in the way it is worked out, staged and directed. It is during the reign of terror in France, and two nobles, a man and wife, are driven from their home by the republican mob. They seek refuge in a double tower and three ruffians from the mob pursue them, but become confused as to which tower to find them in. The husband leaves the wife, evidently for a quarter of an hour. Just how he evaded his pursuers is not evident and a clearly defined reason would have added to the strength, or he might have been confined in some inaccessible place unable to get to his wife. While he was away the men discover her in the other tower, procure a beam and try to get at her. She sends the man to his death below. After several harrowing escapes the husband arrives, sends one man out the window and makes an end of the other as he comes up through the trapdoor. He exchanges clothes with him and finds citizen's papers in his pocket. By the aid of these and the two horses they make their escape.

A Day and a Night (Kalem, April 25).—A fresh and original comedy is herein entertainingly worked out. Everything went wrong that morning and her husband did not hesitate to tell her so. Accordingly she decided to retire to the hayloft, where she might have a little peace and quiet, and show her husband that she was quite a necessity to his well being. Through a knothole in the bars she watched him come home at noon and on finding her sarcastic note he went to the grandmother's and enlisted her services. Toward night she had a longing to see the children. With a ladder from the barn and dressed in her husband's garden clothes she went to the cellar, and putting the ladder up the shaft that led from the laundry to the nursery closet, she managed to ascend, careen the children and see that they were properly tucked up. In the morning she adopted the same tactics to appease her appetite, but the grandmother, seeing a strange man, called up the police and she was captured coming down the shaft and her identity exposed. It is rather refreshing in its humor.

The Rival Brothers' Patriotism (Pathe, April 25).—A dramatic and interesting war story is depicted on this film, of plausible interpretation and containing notable scenes.

Jim, Robert and John's call for after thousand volunteers. They both love the same girl, but Robert is the favored one. However, love is strong between them, and when they are sent to deliver a dispatch together Jim, on seeing the letter containing Mary's declaration of love to Robert sacrifices his life when they are pursued by firing and rushing toward the enemy, while Robert delivers the message. Jim, after being shot, barricades a shack in which he had sought shelter. Later, after an effective skirmish between the opposing forces, Robert finds him there and realizes the sacrifice he has made. It is agreeably acted and well put on.

Old Folks (Gaumont, April 25).—A neat and charming little story is told in this film. A little boy has a blind old aunt whom he leads around on her daily walks. A little girl has a unattractive uncle whom she wheels in a chair. The children become friends and want to play, so they contrive to bring the old folks together. After the introduction the old couple conclude that the man, having eyes, will see for the woman, and she, having sound limbs, will supply the locomotion. So the children find it all arranged and there are four happy people as a result. The acting of all four was natural, unaffected and expressive. The film is a delight.

Romance of a Valet (Gaumont, April 25).—Droll humor of the French farce quality is presented in this film with excellent effect, although we might wish that the valet had not mugged to the front quite so constantly. Where these farce comedians, foreign and American, get the idea that it is their contortions of face that is laughed at by the spectators it is impossible to understand. The valet in question fell under the spell of the maid next door, and in due course went over and proposed to her, only to be introduced to her husband, the butler, who proceeded to kick and cuff the valet out of the house. The disconsolate fellow then determined to end his life with poison—said poison being a fine quality of brandy which his master, as a matter of precaution, had solemnly warned him would be sure death to whoever tasted it. The "poison" made him drunk instead of dead, and so his master found him, and he was treated to another kicking and discharged.

The Two Heroes (Edison, April 25).—Superior comedy with many clever touches and two admirably developed character parts is here presented. The two heroes are soldiers of the Civil War, between whom rivalry and enmity existed from the time during the war when each one claimed to have saved the flag. In later life, entering politics, each banking on his war record, and each running for the same office, the quarrel was intensified, so that when the daughter of one and the son of the other fell in love, the two old cologers each put in a mighty veto. But the kids ran away to be married, and the two fathers were too late to catch them at the train. Then came reconciliation in a way that appeared dragged in for the purpose. "Pon" Heiser got into trouble with a tramp in a barroom and "Dad" Hall came to his rescue. The result was friendship and a telegram to the children to return. The old soldiers were played by John Cumpson and Marc McDermott, the children by Edwin Clarke and Tricie Dinsmore.

Last Edict of Francis II (Kellose, April 25).—This historical subject is played by French players of reputation and is of distinct merit. The period is toward the end of the reign of Francis II, when the smoldering enmity between Protestants and Catholics was growing in strength. A Protestant soldier coming home from the wars and greeted by his sweetheart, a young lady at court, is observed by Catherine de Medici, mother of the King, and, according to the story, she falls in love with him, but he rejects her advances, for which she induces the King to condemn him to death on a charge of treason. The condemned man's sweetheart succeeds in reaching the King on his deathbed and securing a pardon, which she is able to deliver just as the firing squad is about to shoot. The acting is of the best French quality.

Colombo, Ceylon (Kellose, April 25).—Scenes typical of the region indicated are shown in these views and form an interesting and instructive series.

The Reformation of Jack Robins (Mellie, April 27).—Here is another fine effort to introduce something more than mere conventional melodrama in a Western film. The highwayman is reformed for love of a woman, and it is brought about in a way that impresses one as altogether possible. The woman, played by Edith Storey, is a lady doctor who comes to



THE "TEXAS"

Close view after shooting

the mining camp, and after a while attends the highwayman (Mr. Ford), who is wounded in escaping from the sheriff, and whom the lady doctor conceals in an old shack, preserving his secret. When he is cured he offers her his love, but she tells him that no good woman can love a thief, nor can one build happiness on a life of crime. He thinks it over to such effect that he gives himself up to the sheriff, serves five years in prison and comes out a reformed man, being thus rewarded by the heart and hand of the little doctor. The part of the sheriff (Mr. Clifford) and, indeed, all the other parts were excellently taken.

How She Triumphed (Biograph, April 27).—The Biograph players continue developing marked ability in portraying character, and this film comedy is an excellent example of it. The neglected, awkward, listless cousin who hungered for attentions from the young men, but who was always passed by for her more lively relatives, is a gem in its way. She is taken in hand by the athletic girl, who takes pity on her forsaken condition, and teaches her physical culture, much against the poor little creature's will, but to such good effect that the patient, grown bright and sparkling from her exercise, wins the lover of her teacher, to the latter's disgust and dismay. The story has wit and is made doubly amusing by fine management and acting. The athletic girl was also played with fine appreciation of the part.

The Peace Offering (Vitaphone, April 28).—The plot is neither ingenious nor particularly humorous, but it is logical, and the wholly natural acting and the little human incident which is the heart of the story, make the usual Vitaphone delight. The poor sinned husband has a red-headed wife, with whom he quarrels at breakfast. His grouches is continued at the office while his petulant wife is having troubles at home with the hired girl, who discharges herself, but consents to remain. That evening Mr. Husband, to smooth matters over, brings home a fine fur coat for his wife, and the next morning the servant walks off with it. The police are notified, and in the meantime the wife starts to buy the household supplies, meets the hired girl, recovers her coat, and is then herself arrested as the thief. When hubby comes all is straightened out. The scene in which the wife regains her coat should not have had the policeman approaching and looking on, as it left him no plausible excuse for arresting the lady as the thief. Julia Wayne played the wife and Ralph Ince, the husband, both doing excellently.

Slabside (Kalem, April 28).—This Western film has the merit of genuine backgrounds that give reality to a meandering and ragged story. The acting is very good, however. The ranch lady (Miss Joyce) is in love with her foreman (George Milford), but flirts with some other lady. The foreman sees the Englishman kissing his sweetheart and thinks it is the ranch lady. So he starts away across the desert and she follows. We are told that she takes the wrong trail, but that doesn't seem to be correct. For the foreman finds her lost in the desert. Slabside, an Indian (Frank Lanning), who has been in and out of several scenes, charged with horse stealing because he had borrowed an animal to ride to his squaw and baby, comes to their rescue and goes for help. But he is again charged with horse stealing, and eventually shot, although it would seem that his story of the two helpless people in the desert would have been listened to, as a relief party had been organized and was even then searching for the couple. His death, therefore, has no direct bearing on the story.

Good Luck (Pathe, April 24).—The idea contained in this story, as indicated in a subtitle, seems to be that cold reasoning cannot overcome the pleadings of the heart, and this theme was adequately brought out, had the story stopped when it had made its point, namely, when she left her husband for the man she loved. Where he goes the downward path, and she returns to show him the child would seem to show cold reasoning on her part and the heartlessness of her nature, at the same time giving the play an unnecessary, if not immoral, conclusion. The surroundings and atmosphere of the Jew's life are well indicated, and the characters, with the exception of Samuel, who manifests more energy than expression, are well played. Abraham Samuel's master falls in love with Rachel, Rabbi Moses' daughter, at some gathering, the import of which was not evident to one ignorant of such customs. She accepts him in spite of her love for Samuel and Lai Chyelm (good luck) to them is feasted. A year later Samuel, in despair, pleads with Rachel to go away with him, and while her husband is very good to her she cannot resist the temptation, so with her baby she goes away with her first love. In five years she returns to find Abraham reduced to a drunken sot. With a veil over her face, she shows him the child and leaves a note behind, saying she had done this as a matter of duty.



The "New Hampshire" firing on the "Texas"

Boil Your Water (Pathé, April 21).—See page 20.
The Sheriff and the Man (Lubin, April 27).—Evidently becoming disgusted with life in the East, Jack leaves his brother, Tom, a note telling him he has gone to Arizona. Tom, who has been in the habit of keeping secret his brother's debauches from his mother, and when she learns of his departure her anxiety so affects her health that her physician declares that nothing will relieve her but the presence of her other son. Tom starts out to find him, and when he does so he finds him about to be arrested for horse stealing. At the entry of the sheriff he makes it so appear that he is the guilty man. They rest on the desert that night, and Jack, the guilty man, is given charge over Tom, who has assumed his place. Jack arranges Tom's escape. One wondered why they both did not go together. Jack then rouses the sheriff, who sets out after Tom. The sheriff is overcome by the hot sun on the desert, which is an excellent effect in each scene, and Tom finds him there, though one would naturally suppose that he would be far away. Tom, after a struggle, revives him, and the sheriff, realizing the state of affairs and in his gratitude, lets him go, so that both sons are happily united with their mother.
Shelling the Texas (Vitagraph Special).—See page 20.
The Witch of Everglades (Selig, April, 27).—The character of the witch introduced into this story gives it a new and particular interest, and is perhaps a trifle subdued for the best effect in bringing out her relations with the Indians. One scene only shows them in fear of her and one naturally wonders what became of her during those fifteen years after the killing of her child and her madness. She is first seen in the wilderness hugging her baby's clothes, and then fifteen years after with a rise chasing the Indians before her. White Cloud, as the story commences, has lost his only child, and when he starts a war on the white settlers to avenge his brother's death, killing them all, his squaw rescues the young baby daughter of Dora Thomas to take the place of her own dead child. The mother, however, is only stunned, but is so filled with the horror of it all and the loss of her child that she goes mad. Her daughter grows up among the Indians, and after fifteen years she saves the life of Lieutenant Harvey, who discovers that she is a white girl. The witch leads the relief party in search of Harvey. In the skirmish she is shot, causing a wound that restores her reason. The last scene, where they all are united, seems quite a sudden transition from their former life, especially the daughter who had lived among the Indians. The story, however, is intensely interesting and well acted. The attack on the white settlers in the first scene and the last skirmish could scarcely be better managed.

Bismarck (Pathé, April 28).—One not versed in French history could hardly grasp the full import of this picture or follow its action with understanding. In the last scene it is supposed the marquis is the father of the girl, but it is the first definite indication. More concise character relation would have benefited the story. The marquis is evidently in the habit of keeping in touch with his men by messages carried to the cliffs by the sea where his daughter places them under a stone. On one of these occasions the men are summoned to battle at the Cross of St. Yves. A sentinel follows the girl, and is shot evidently by the marquis's men. She bandages his wound. Later after a defeat of the marquis's men at the cross, he follows the marquis to an inn where the nobleman had gone to seek the moral emblem. Recognizing in the daughter the girl whom he had admired and

who had come to his rescue when the guards would have done away with him, he aids the father's escape and assumes to be her lover when the opposing forces enter to take him prisoner. He recovers from his wound rather quickly. The battle over the hill was interesting; also the views along the cliffs. Otherwise, the story is not particularly entertaining.
Unto Us a Child Is Born (Selig, April 24).—A novel idea is the basis of this well told and well acted drama, which is especially well mounted and treated. At the arrival of her brother whom her husband has never seen, the sister and brother conclude to be found making love to each other to see if it will arouse his jealousy. It does in a most effectual manner, for the husband shoots him. He believes he has killed the man and leaves for the West. Here, after living a rough life, he at last tumbles over a cliff. He is cared for by two miners, who send papers on him indicative of his past life. They write to his wife, who sends back in reply only a cleft of music. On consulting the local parson, it is found to be the music for the hymn, "Unto Us a Child Is Born." He goes home and finds his wife and child and learns the identity of the man he had shot.

The Child and the Tramp (Edison, April 28).—From the story of J. Albert Mallory, "A Knight of the Road." Reckless (Charles M. Seay) leaves his other two tramp companions and five years later comes across them as prosperous owners of the Golden Valley Mining Company, paying twenty per cent. He journeys on his way again and is befriended by a little girl and her mother. He makes the child a toy horse out of a piece of timber right in the dining room. He learns that the father's savings are all invested in Valley Mining stock. He goes back to his old pals and finds them in the act of leaving with their scoop. In the absence of one he holds up the other and compels him to give back his benefactor's investment. Reckless then takes it back and places it in the little girl's hand and is on the road again. The story was worked out somewhat differently by the Thanhouser Company a few months ago, and it is again felt that having the tramp save only the one man's money is perhaps more sentimental than moral. It is agreeably acted and presented.

What a Woman Can Do (Essanay, April 29).—This film is a distinct novelty, besides being very well acted. It is a strong, consistent life story, with only one character visible throughout the film, although others are effectively indicated. The part is played by Mr. Anderson. He is first seen as a young man receiving a letter from his sweetheart that she will marry him, and so goes with him to seek their fortune. Five years later we see him as a prospector, making his successful strike. With gold now at his command, he is next seen entering his home with presents of money for his wife, only to find a note from her that she has given up the fight and has deserted him for another. Rage causes him to turn all her belongings, and he becomes a misanthropic woman-hater, refusing ten years later to go to her assistance and living on for his gold alone. He finally dies in the safe where his wealth is stored, the janitor having closed the door on him, as we are told in a caption. The strong light that continued in the safe after the door closed was a little distracting, and there were times when there was more smashing of teeth than might have been looked for in a man all alone, but these are only minor defects.

Piccola (Vitagraph, April 29).—The delicate and poetical sentiment of this film is splendid. A little flowering plant forcing its way up-



Three Comedy Hits!



Scene from "The Bunco Game at Lizardhead."

Here's a bully Western Comedy.

THE BUNCO GAME AT LIZARDHEAD

Released Saturday, May 6th. Length, approx. 1000 feet.
 This Comedy by our Western Company tells an amusing story of how two confidence people, man and woman, played the boys of Lizardhead for "suckers," who finally optimistically concluded that the "sting" was worth the money. DON'T MISS THIS SCREAM COMEDY.

Don't Forget This Title,

HOLDING HIS OWN

Released Tuesday, May 9th. (Comedy) Length, approx. 600 feet.
 One of the most laughable short comedies we have released in months. The story is too good to give away. Do not fail to see it. On the Same Reel,

THE LAUNDRY LADY'S LUCK

Released Tuesday, May 9th. (Comedy) Length, approx. 400 feet.
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Released Monday, May 8.

THAT AWFUL BROTHER

John was a ne'er-do-well, who traveled about the country in "sideshow Pullmans" and drank as much bad whiskey as he could get. In the course of one of his tours he deigned to visit the respectable branch of his family. Poor John didn't mean any harm; but, oh! what a lot of excitement his antics caused. See them and laugh. Length about 1,000 feet.

Released Thursday, May 11.

DRIFTING



When William and Jane, a young married couple, "agreed to disagree," William went West. News that he had a son didn't draw him back. Ten years later business demanded a trip East. In the old town he learned that Jane and the boy were living in the old home. His mother arranged for him to call. William was surprised to find that his son knew him. For he rushed into his arms at once. And a moment later the gulf of years had been bridged, and husband and wife were united. Length about 1,000 feet.

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Last week we said: "Still More Coming"

HERE THEY ARE!

THE SAMOURAI'S EXPIATION

A Japanese Film d'Art. A Marvelous Film.

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ON THE SAME REEL

AMERICAN BEAUTIES

Showing the highest possible art in motion pictures. Never surpassed for exquisite beauty.

LUCIA'S BROKEN ROMANCE

A heart story with a strong appeal to everyone.

RELEASED MAY 13th

LOOK!

LOOK!

LOOK!

SEMIRAMIS

IT'S COMING FRIDAY, MAY 26th

YOU WILL WANT IT

Watch This Space Next Week

ward through a crevice of the stone paving in a chamberlain's room, the incident on which the film is based is a love romance as has been seen in a long time. A political prisoner during the first French Empire finds in the plant solace and relief. He cares for it and it rewards him by saving his life from fever and winning for him the love of a pure young girl, who comes to the prison to see her father, also a victim of politics. To complete its magic charm it wins freedom for both men, softens the heart of the jailer and brings a response from the cold calculation of the great Emperor himself. The fever is conquered when the jailer brews a tea from the leaves and gives it to the sick man. The rest is accomplished when the visiting girl petitions the Emperor to permit the removal of a paving stone that the plant may not be choked to death. He comes to investigate and speeds the garden follows. All parts are played with great skill and expression.

A Priestess of Carthage (Gaumont, April 26).—Here is a series of pictures as artistic as it would be possible to see anywhere in color or action. One might almost call it a series of beautiful panels telling a story. However, the scenes are not closely enough blended together in cause and effect to make a drama; the story depends upon the titles alone, but judged from the point of settings, color effects and artistic management, it is an excellent picture and tells the story of the charmed moonstone worn by Gersaken. Victory will come to Carthage only by obtaining possession of it, and the priestess, Arisath, undertakes the mission by fascinating Gersaken in his tent. He consents to bring it to her on the following day, but her rejected lover enters and steals the crown containing the stone while he is sleeping. Gersaken pursues him, and the lover after the conquest brings the head of Gersaken, on which rests the crown, to Arisath. The production is decidedly well put on and presented.

Positives in Chili (Pathe, April 25).—This short picture seems to be a sort of a bull fight, although the animal is not killed.

The Foster Father (Pathe, April 25).—The element of novelty in this picture is having the dog discover the nugget indicative of gold in the stream, and while the story might have

been made a dramatic and a gripping one, the climax falls because it has not been well worked up to, the actors or director failing to get the full most out of that scene or the general idea of the story. One of the Pathe type of burglars evades justice, while his pal is captured, by masquerading as the husband of a dead mother. Seeing the baby in his arms the officer believes the story. The burglar goes out West, and there brings up the baby girl in respectability. At the end of fifteen years he finds gold in a stream near his house by means of his dog, who is out romping with his adopted daughter and her sweetheart. The nugget is thrown

in the water by the young man, and the dog brings it home to his master with the girl. His pal, on getting out of prison at this time, reads of the peculiar circumstances in the paper and goes to see his old friend. Writing his name on a piece of paper seemed unnecessary business, no doubt meant for a laugh where it did not belong. The father bribes him to depart, and the daughter overhears behind the curtain. In a scene that did not always convey just what it should, she made it evident that his past life made no difference to her, and she asked to marry the man of her choice, the foster father acquiescing.

aching void, which they both knew was somewhat forced. The two seem to find no satisfaction in each other's society, and wonder at the reason until they discover it in the baby the young dressmaker is obliged to bring with her each day. The next day the baby is not brought, the husband buys a toy to take to it in its home, and there finds his wife, who has brought a physician for the grandmother, playing with the baby. The title "Fate's web mis-understood" was not understood from the following action. The rest of the titles were in line keeping and showed fine discrimination in using them only when necessary. It is above all well mounted and acted, though a trifle fast in tempo.

The Scarlet Letter (Imp., April 27).—Hawthorne's novel is herein clearly and interestingly told with such essential scenes as fittingly relate the story in its entirety. Though the acting reaches no great heights, it is agreeable and especially well done by the leading lady, who is a pleasing acquisition to the company's forces, and it is treated with much skill and equilibrium. Roger Pryme writes from Holland that he will join his wife in Salem. He is, however, captured by Indians, and his wife, Hester, submits her heart to the young minister, and a child is born. For her crime she is forced to wear the letter "A" upon her breast, while she refuses to incriminate the minister. Roger Pryme escapes from the Indians and discovers the state of affairs the day of her sentence. He lives with and becomes the bosom friend of the minister, who at last, driven by his guilty conscience, stands on the pillory with Hester and, confessing, dies. The public square with the pillory is the only distinctive set. The others are adequate, but, with the exception of the cabin, are suggestive of France. The wig of the Indians, with the hair showing beneath, were inexcusable.

A Red Man's Gratitude (Bison, April 28).—This film has been made over and presented before by this company in many different ways—so much so that one can almost accurately guess the next move and situation of actors and story. The ruffian white man drives the Indian away, wounds him and abuses him generally. Helen and her father receive him into their home and dress his wound. He leaves in gratitude, vowing eternal friendship. The three men then enter the cabin and abduct the girl. Black Foot pursues with the father and kills them off one by one. He is then received into the family as a reward.

An Elevator Romance (Thanhouser, April 28).—One felt sorry to see an amusing comedy idea turned into a rather conventional melodramatic effect, as is evinced in the mechanical and unnecessary conclusion of this story. A refined Westerner with cowbirds which he afterward discarded no doubt feeling ashamed of himself, came to the city, and in telephoning

Reviews of Independent Films

Herodias (Reliance, April 24).—Salome is herein presented in picture and is well put on. Perhaps the best scene, for which no doubt the picture exists, is the dance before Herodias—a scene that shows much care and artistic merit. Unfortunately this subject has been burlesqued so frequently that it is hard even for the sober minded to take it very seriously, and it is perhaps too gruesome for picture, as there is no time or words to relieve the action. The players are theoric rather than heroic, and Joan Hancox appears as a decent and sensible woman, his rights instead of a whole could prophet content in the ultimate outcome of all good.

Why the Sheriff Resigned (Yankee, April 24).—He kissed the other man's wife. She cried and told her husband. He traced the man by the split hoof of the father's horse to the saloon, where he had a fight with him, and the man was shot by accident, so the title said. Then he went into hiding. His wife in bringing him some wine and apples for sustenance, came across the sheriff wounded, though just how it happened is not recorded, except that his horse ran away. She did not know he was after her husband, so she cared for him and he got well. He learned who her husband was and threw up his job, which was an easy way to end the story. However, this home has appeared in picture before, and the milk of human kindness and conflict of emotions so vividly brought out that one could not help feeling for a sheriff when he sacrificed his sentiment to his duty—though even then there must be stronger reasons than this story for his so doing.

The Foot of the People (Thanhouser, April 25).—This production is well presented, and with the exception of the maid at the window, is well staged. The poet writes of the wrongs of the people and declares war upon the populace. He is overheard by the princess, who has him appear before the king. Not knowing the king's identity he reads his verses of treason, and is thrown into prison. His last request before the gallows is to see the princess again, and the request is granted. When the princess learns that he is to be hung, she pleads with the king, and there is a wedding on the gallows instead of the hanging decreed by the king. The performance of the king is somewhat apart from the best lines, though one may not quite agree with the interpretation. He seemed to take quite a friendly interest in the man he had convicted, appearing at the jail and at the square, in quite friendly communion.

Melody of Fate (Powers, April 25).—One is pleased to note a better standard of acting in this film. Time is taken to develop and express a situation. One point seems to somewhat spoil the story: from the acting of the blind girl it is hardly evident that she remains her sight. However, such must be the case, for the musician concludes to undergo an operation for his lameness, filled with the desire to be whole as she is—that is, if her operation were successful—or desirous that she should not see his condition. She seeks him at the hospital with her violin, and he, hearing the melody, jumps from the couch, which shock apparently causes his death. The exaggerated manner of the leading man is not pleasant.

A Day in an Englishman's Bargeman's Life (Powers, April 25).—As there are no titles to this picture, it is not easy to arrive at the details in their entirety. The barges are seen loading and delivering lumber.

An Indian's Ambition (Bison, April 25).—Father Francis was a friend of the Indians, and at the chief's death, he asked the priest to care for his son, Red Eagle. He has him taught to be a soldier, and a number of years later he is enlisted as a scout at the fort. Here the colonel's daughter shows him some attention, and gives him a bag. He saves her from the hands of a retreating Indian, but she forgets her lover and becomes engaged to a Lieut. Evans. At a wedding dinner Red Eagle refuses to drink a health, and causes such a disturbance that he is thrown into the guard house. He escapes from here quite miraculously, and in a duel with the lieutenant, kills him and then surrenders himself. The company maintains its usual standard in this film, and the story, it will be seen, is of higher class than the ordinary Indian melodrama.

The Count of no Account (Solaz, April 26).—Excellent farce presented with exceptional force and expression is presented in this film. The story is witty, to begin with. It tells of a count who is coming to America, and is to stop at a certain hotel, the landlord of which, desiring to make business for his house, advertises the event extensively. By a hitch in plans, the count does not arrive on time, and to satisfy his title hunting lady guests, the landlord dresses his chef in swell costume and passes him off as the nobleman. The substitute has a fat time of it, coddled by the ladies, fed and entertained by the landlord, and borrowing money from the fond papas. Retribution comes, however, when the real count arrives.

Vengeance Hath Been Had (Reliance, April 26).—Here is an exceptionally prison drama, produced in the effective style of this company. Two young men, one a farm hand, drunk, and the other his employer, have a fight. In the struggle the sober man's sight is destroyed by briars. The blind man becomes a prosperous farmer, and the other a rich business man of the city. Years after their children, a son and daughter, meet, love and become engaged. When the two fathers are introduced, there is the inevitable recognition, ending in the blind man's repudiation of the proposed marriage and curse on his assailant. Fate, however, even things up. A lamp explodes and destroys the sight of the city man. Eager to promote his son's happiness he seizes on the event to seek forgiveness and reconciliation, which is at length granted by the farmer.

While There's Life There's Hope (Imp., April 24).—This is the story of how two would-be suicides checkmated each other. The young man is cast off by the lady of his choice, and decides to go to a hotel and poison himself. A business man is likewise tempted on account of business troubles, only his means of exterminating himself is a revolver. They are in turn interrupted by each other in the next room, and at length they each go forth for a more favorable place and are each in

turn prevented from jumping off into the river by a small child with a Teddy bear. They return to the hotel, where the younger man is saved from death by gas by the older and they both conclude to live anew in each other's friendship. It is well acted by the two men—especially the younger (King Baggett).

Little Lewis' Toy (Italia, April 27).—From the standpoint of across the water this is no doubt an excellent comedy of "mingled pathos" as the stage-manager says, but being so little in accord with the spirit of American life in idea, acting and general presentation, it cannot arouse much enthusiasm, though the acting, if far from polished, is quick in action and expresses much that is not there. The noble father learns that his son is having an intrigue with a lady beneath him in birth. On questioning the son he learns that he has been secretly married. He goes to the girl to persuade her to give up his son and "suggest his son a marriage with a lady of nobility." The son likewise tells the mother, who, when she learns there is a baby, says: "It would be necessary papa saw the baby, he might be moved." The father then tells the young milliner wife: "If my wife saw baby, it might be arranged," and the amusement comes where the mother has the young wife brought to the house with the child and the father coming in with a toy shows his true feeling.

The Renovation (Baz, April 27).—There is delicate sentiment and humanity running through this film that at once claims the attention and makes the spectator an unconscious actor. However, it merely shows the fact of two hearts longing for child love, and arrives at no conclusion. The two seek the baby at the dressmaker's home for no more definite purpose than to love it and to discover their mutual

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his friend at his office fell in love with the operator's voice. On being introduced to him, she was far from impressed with him and very cold. To bring her to terms he conceived the idea of changing clothes with the elevator man, and having it break down when he and she were alone in it. He succeeded and persuaded her to eat lunch there with him, at which she thawed slightly. Later he rescued her from the burning building, stayed at her post to wait for the fire department and then she melted completely. It was wondered why he was not recognized by her in his garb of elevator man. To have had her done so would have added to the naturalness and the comedy of the situation, making an amusing scene in the elevator, and would have done away with the conventional ending. The acting is acceptable, but not up to this company's general standard.

Bill's Garden (Lux, April 28).—The very absurdity of this rather ridiculous conceit is enough to make one laugh, and then wonder why he did so. At the ending of the will Bill and his wife were left the lot apartment of the house. When he saw the more fortunate relatives having a fine garden, he assured her that she likewise should be favored. He procured some earth and proceeded to make a garden in the room. Then came a duck pond, with ducks, after which the ceiling tumbled through, and Bill was used very roughly by the relatives below.

Naughty Miss Edith (Lux, April 28).—He fell in love with Miss Edith, the cashier at the barber shop. His unadvisable passion caused him to keep returning until he had neither mustache, beard or hair on the head. Then he came back to see the barber when unrecognized by his friends, and was satisfactorily supplied with new hair, mustache and beard, though to the mind of this reviewer he did not look much like the original man. The idea, amusing in itself, might have been enjoyed had it been acted instead of burlesqued—if it is burlesque.

Looked Out (Reliance, April 29).—This is called a little journey to the brotherhood of man, but after witnessing the drama one failed to see the significance, for there certainly is no brotherhood manifested in this play nor is its direct purpose of teaching quite clear. It would have perhaps been better to have done away with the symbolism and contrast and let that appear of itself in the direct telling of the story. The mill operators strike and the president or owner of the mill declares he will substitute negro laborers, two of whom only appear. He locks out all the old employees and listens to no appeals, not even from the wives and children nor lastly from his wife, who leaves him. He then dies haunted by the visions of those he had wronged. If some of the scenes had been better longer and had a direct bearing on the progress and action of the drama it would have been a vitally interesting story.

Foolishhead Telegraph (Itala, April 29).—Here is Foolishhead: why need one say more? It apparently makes no difference whether he is dressed as a telegraph boy or a duke, he has about so much bumping and smashing to do and just so much bold effrontery to assume. In his endeavor to deliver a message he pushes people and objects all before him, even through the side of the building, and there you are.

The Bottle of Milk (Itala, April 29).—He wondered at the loss of his milk bottle every morning stolen by a schoolboy. A new man on the route is suspected, and pursued with the usual adventures along the line, until his mistake is discovered when they turn and read the purport.

Hearts Under Oil Skins (Powers, April 29).—This is a pretty little story, and tells how the child rescued from the wreck was brought up by Jim; how as she grew older he fell in love with her, but sacrificed his affection to a younger man rescued from the waves and who had come to live with him. It would be difficult to tell just where the scene was laid. The girl wore a sort of a peasant costume. The settings were adequate, but it is felt that no bodies would have been washed up in such a calm sea. The action of the scenes at times seems to have no direct bearing on the story, and doubtless it would have been better to have let Jim's actions express his love for the girl rather than have him continually walking around in a rather mawkish sentimentalism, kissing the shawl she wore as a baby. Since a lover is a lover, it is doubted if the young lover here would have bent on refusing to marry a girl who he knew loved him, and have to be driven back to her when once the way was open, as Jim did in going after this one.

INDEPENDENT FILM RELEASES.

May 1, 1911.

(Amer.) U. S. Cavalry Drill..... 172
(Amer.) California Love Story..... 828
(Imp.) Second Sight, Drama..... 1000
(Reliance) For Their Mother..... 695
(Reliance) The Blue Nile..... 290
(Champion) Clark's Capture of Kaskaskia.....

May 2, 1911.

(Bison) Shifty's Claim.....
(Powers) The Crisis.....
(Powers) The Joys of Persecution.....
(Thanhouser) The Pillars of Society.....

May 3, 1911.

(Reliance) Such Is the Kingdom.....
(Nestor) The Other Man.....
(Champion) Out of the Dark.....
(Amhrson) Grenadier Roland.....
(Solax) Susceptible Dad.....

May 4, 1911.

(Amer.) The Hobo's Round-up..... 470
(Amer.) Crazy Gulch..... 520
(Imp.) The Temptress..... 1000
(Itala) Cry of the Native Country.....
(Rex.) The Ultimate Sacrifice.....

May 5, 1911.

(Lux) Bill as a Toreador, Com..... 419
(Lux) Fashion and Its Consequence, Com..... 426
(Solax) The Somnambulist.....
(Thanhouser) The Sinner.....
(Yankee) Zella, the Gypsy.....

May 6, 1911.

(Gt. Northern) A Would-Be Sportsman...
(Gt. Northern) Lucky Banana Seller...
(Powers) Awakening of Galatea.....
(Reliance) Over the Shading Edge.....

LICENSED FILM RELEASES

May 1, 1911.

(Bio.) The Two Sides, Drama..... 998
(Pathe) Forgiveness is Sweet..... 754
(Pathe) Scenes Along the Mekong..... 240
(Selig) Her Master, Drama..... 1000
(Lubin) A Fascinating Bachelor..... 1000

May 2, 1911.

(Vita.) Derelict Reporter, Drama..... 975
(Edison) Panama Canal in 1911..... 990
(S. & A.) The Snare of the City..... 1000
(Gau.) Young King of Rome, Drama..... 560
(Gau.) Tunis, Africa..... 440

May 3, 1911.

(Edison) Josh and Cindy's Wedding Trip..... 1000
(Pathe) Indian Justice, Drama..... 1000
(Kalem) The Fiddler's Requiem..... 1000
(Urban) The Page's Devotion, Drama..... 790
(Urban) Wismar, Germany..... 210

May 4, 1911.

(Bio.) Cupid's Joke, Com..... 493
(Bio.) Misplaced Jealousy, Com..... 503
(Selig) Old California When the Gringos Came..... 1000
(Lubin) The Belated Bridegroom, Com..... 1000
(Melies) Mary's Stratagem, Drama.....

May 5, 1911.

(Pathe) Max Is Forced to Work..... 670
(Pathe) Through Venice..... 205
(Vita.) Soldiers Three..... 1000
(Edison) Alida..... 1000
(Kalem) When the Dead Return..... 990

May 6, 1911.

(Pathe) Short-Lived Happiness, Drama..... 1000
(Vita.) Hungry Hearts.....
(S. & A.) The Bunco Game at Lisard-head, Com..... 1000
(Gau.) Crusade of the Templars, Drama..... 1000

May 8, 1911.

(Bio.) In the Days of '49, Drama..... 995
(Pathe) My Daughter..... 748
(Pathe) Over Lucerne (Switzerland)..... 253
(Selig) Lost and Won, Drama..... 1000
(Lubin) That Awful Brother, Com..... 1000

May 9, 1911.

(Vita.) His Mother, Drama..... 1000
(Edison) Edna's Imprisonment, Com..... 975
(S. & A.) Holding His Own..... 600

(S. & A.) Laundry Lady's Luck..... 400
(Gau.) Three of a Kind..... 740
(Gau.) Spring-Heeled Jack..... 245

May 10, 1911.

(Edison) The Baby of the Boarding House..... 1000
(Pathe) Abernathy Kid's Rescue..... 771
(Pathe) The Ocean Harassed..... 218
(Kalem) The Loyalty of Don Luis Verdugo..... 980
(Urban) The Traitor..... 820
(Urban) Rubber-Neck Percy..... 370

May 11, 1911.

(Bio.) The Country Lovers, Com..... 995
(Selig) Back to the Primitive..... 1000
(Lubin) Drifting, Drama..... 1000
(Melies) The Spring Round-up..... 980

May 12, 1911.

(Pathe) The Samurai's Explication..... 640
(Pathe) American Beauties..... 351
(Vita.) Welcome of the Unwelcome, Drama..... 1000
(Edison) The Quarrel on the Cliff..... 1000
(Kalem) The Carnival..... 1005

May 13, 1911.

(Pathe) Lucia's Broken Romance..... 958
(Vita.) Prejudice of Pierre Marie..... 983
(S. & A.) (Not reported).....
(Gau.) In the Days of Nero..... 1000

A KALEM STOCK GOES TO IRELAND.

The Kalem Company is sending a stock company to Ireland for the coming Summer. Fifteen people will leave on the White Star line steamer *Baltic* June 1, and will take up quarters near Dublin, making trips to various interesting sections as the requirements of the dramas to be produced may demand. A number of Irish story scenarios have been prepared, and it is expected that the films will prove of exceptional interest.

MELIES COMPANY IN CALIFORNIA.

The Melies Company, recently operating in San Antonio, Texas, and vicinity has moved to Santa Barbara, Cal., where the Summer will be spent. Within eight miles of Santa Barbara is every variety of natural scenery, and the climate is equable all the year.

FIREPROOF BOOTHS FOR NEW YORK.

Senator Grady, of New York, has introduced a bill in the State Senate providing stricter regulations of booths for projecting machines. They must be thoroughly enclosed, with asbestos or metal sides and top on an iron framework, and the floor place must be at least forty-eight square feet for one machine and twenty-four square feet for each additional machine.

BIG HOUSE FOR BROOKLYN.

Plans have been filed for a mammoth picture and vaudeville house in Brooklyn on De Kalb Avenue near Broadway, to be known as the De Kalb. It will cost \$350,000 and will seat 2,500. There will be a lobby capable of holding 2,500 people who may be waiting for the next show. The owners are the Madison Theatre Company.

NO PICTURES IN MONTCLAIR.

The exclusive town of Montclair in New Jersey has barred motion picture shows. There has never been a show place of the kind in the town, and recently a number of applications were made for a license, but the town council voted against them. This is the town where they don't allow the dogs to bark or the roosters to crow.

ANOTHER FILM COMPANY.

The American Lifeograph Company is a new independent picture producing company organized in Oregon. A studio is to be erected in Portland. J. D. Vincel is the managing head of the company.

NEW THEATRE FOR PANA, ILL.

Charles J. Law will open a new picture and vaudeville house in Pana, Ill., as soon as the building, 44 by 110 feet, can be erected. The seating capacity will be 950, and the house will cost \$30,000.

PICTURES FOR SHIP PASSENGERS.

The Bermuda-Atlantic Steamship Company proposes to furnish vaudeville and motion picture entertainment for the passengers on its ships during the voyages.



BIOGRAPH FILMS



Released May 1st, 1911

THE TWO SIDES

A Vivid Contrast of the World's Prosperous and Poor

A Mexican laborer is discharged from the ranch with others, simply to reduce expenses to enhance the proprietor's already ample profits. Deprived of his revenue, the poor Mexican is in desperation as to the recovery of his sick child. This, however, does not concern the ranch owner, whose own child is possessed of all the luxuries money can buy, so he turns a deaf ear to the poor fellow's pleading. Through a childish caprice the ranch owner's daughter threatens to run away from home, she resenting a mild chastisement from her father, and hides in the barn. Through the careless dropping of a cigarette by another workman outside the barn, a fire occurs enveloping the barn and placing the child in extreme peril. The Mexican discovers the fire, and not aware of the child's presence therein, is inclined through malice to allow it to burn when he finds the child's purse outside the barn door and suspects that the child is inside. At the risk of his own life he dashes in, and in an instant reappears with the child, to place her safely in her father's arms. Approximate length, 998 feet.

Released May 4th, 1911

MISPLACED JEALOUSY

In the beauty parlor is an excitable French hairdresser, who is madly in love with the pretty manicure girl. He is wild with jealous rage at the attentions shown her by one of the male patrons. He writes to the man's wife, but hubby gets wise and turns the tables on the hairdresser. Approximate length, 503 feet.

CUPID'S JOKE

A young heiress, tired of the stilted customs of her circle, changes places with her maid. A young millionaire, in quest of real love, changes positions with his valet. Both visit the same California Winter resort, meet and fall in love. Imagining their chagrin when they discover each other's identity. You can't fool Cupid. Approximate length, 493 feet.

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Letters to "The Spectator"

"The Spectator" cannot undertake to reply by mail to letters of inquiry. Inquiring readers may therefore save stamps and look under this heading for their answers. If the letters or answers do not appear in the next issue of "The Spectator," look in the following numbers. They are liable to be crowded out. Make your letters brief with the name or initials you wish to appear in, accompany the communication with your correct name and address. This last requirement is imperative.

"The Mirror" is "The Only Only."
New York, April 12, 1911.

To The Spectator:

Sir.—This Mirror is certainly the only, only as far as my knowledge extends, and if eleven magazines don't tell me something I'm no judge. Tried all the moving picture journals (except Edison's) and did not find anything to interest myself or friends, as we wanted news of the films by an unbiased person, and also the players. They certainly only appeared to people in the business, where this Mirror does to both spectator and producer. And also your treatment of letters is certainly done in such an interesting manner. You are right in saying details count. I took the children that attended a party to see a picture show, in the days of Conscience, a little eight-year-old said, "The mask man don't live on the side where the eye is looking in." And he was right. But I don't go to find fault; only to enjoy myself. I would like a cast shown with film, as it is interesting to compare the different parts played by one person.

Where would you prefer to have the casts shown on the film? Don't you think you could identify the players better at the end than at the beginning of the films? You have certainly qualified as an expert judge of magazines, it is pleasing to note that you like this Mirror best of all. See Who's Who for questions answered.—
THE SPECTATOR.

Simplex, Love and "The Mirror."
Portland, Me., April 12, 1911.

To The Spectator:

Sir.—Of all the photoplayers I prefer G. M. Anderson and Maurice Costello for men and Marion Leonard and Florence Turner for women.—Mr. A. for the sincerity of his portrayals and Mr. C. for his beautiful love making, and not least his dimples. I think Miss L. one of the best actresses I have ever seen (not excepting the case of dramatic roles) are familiar to me. What a pair for a society drama she and Mr. Costello would make! Your reviews of the films make the pictures so much more interesting than if one knows nothing of the story. Your criticisms are few, and they appear to be worded with less desire to wound than to enlighten, and are free from criticism. If there was room could you not have a column devoted to motion picture actors, corresponding to "Reflection" or "Gossip of the Town" notes. It should prove interesting. Why not ask some reader's opinion?
PATRICIA DEANOW COSTELLO.

Congress Street.

Dimples and love making! Gee whis! What do you take this paper for? A revised edition of Laura Jean Libby? Seriously, this Mirror has always aimed to have its reviews helpful rather than mere fault finding. Your suggestion regarding gossip is good and will be taken under consideration. See "Who's Who" for your questions.—THE SPECTATOR.

No "Witcher" Burned.

Hartford, Conn., April 6, 1911.

To The Spectator:

Sir.—I was surprised to see a grave historical error in the beautiful Edison film, House of Seven Gables, although it is a common one and persists in spite of repeated corrections. People often speak of witcher having been burned in Salem for witchcraft, and in the above-mentioned film that was the manner of "Maule's" execution. The early Puritans (please don't edit this to "Pilgrims") have enough to answer for, but burning people is not in the list. No one was ever burned for witchcraft in New England from the beginning to this day. It is to be regretted that such an eminent company as the Edison should do anything to perpetuate that old lie.

Long a reader of this Mirror, I now turn to the motion picture department first of all. The quotations from Mr. Eaton's article and your comments thereon, in this week's issue, were most interesting, but I could wish you had replied a little more vigorously to his reflections on our dramatic sense. I don't consider mine "primitive" in the least degree! The close attention paid by spectators of moving pictures was strikingly illustrated the other day, when my friends and I were absorbed in a wonderful Napoleon picture. In the midst of it one of them said to me: "Was Napoleon left-handed?" This man is. And this before "Napoleon" had written a word.

HUTTEN GRAY BAKER.

Aside from the probable error in history mentioned by Miss Baker the film misrepresents the novel from which the picture story was adapted. Hawthorne nowhere indicates the execution of old Maule by burning. On the contrary, he is distinctly referred to with a halter around his neck. On the general historical point the authorities appear to sustain the claim that no one was ever burned in New England for witchcraft, although nineteen were hung in Salem alone. A Biograph film, Rose of Salem Town, contains the same mistake as to burning an alleged witch. The Edison film, as it happened, was not reviewed in this Mirror, having been missed unavoidably when it was exhibited here, but so general is the misinformation on the point named that it is doubtful if it would have been noticed in a review. This Mirror is therefore under obligation to Miss Baker for calling attention to the matter. Besides searching history and failing to find any reference to burning witches this Mirror applied to historical authorities in New England, receiving from George Francis Dow, secretary of The Essex Institute of Salem a reply as follows:

"I am in receipt of yours of the 14th and am very glad that you brought this

point to my attention. Not long ago a motion picture was shown in Salem which seemed to me never should have been exhibited and also was altogether highly improper, for it appealed to religious prejudice and disseminated an absolute falsehood. In this particular picture the Puritans were shown about to burn a witch, who was rescued just at the critical moment by a party of Roman Catholics. No witches were ever executed by burning in New England. The Indians are said to have done this in some parts of America, and I believe that such executions have taken place in Mexico, but never in New England. Two negroes were burned on Boston Common about 1800 for the crime of arson. If I can be of any further assistance at any time shall be very glad to hear from you."

Hats Off in the Sun.

Cleveland, O., April 17, 1911.

To The Spectator:

Sir.—I see that the leading man who wears his hat in the glaring sun of South-west is still at it. One honest cuss last week in a film put his hat on every time he went into a chapel and pulled it off when he came out. He must have been one of those type actors.

GEMALD GARFINK.

Praise for the Film Ladies.

New York, April 24, 1911.

To The Spectator:

Sir.—Every one is giving an opinion of picture actors and actresses. They are all so good, and still all so different that there is really little room for comparison. Of course, we all know that Marion Leonard is the most beautiful—yes she is—and I do not care how many howls the Alice Joyce and Mary Pickford rooters make. Those two young ladies are pretty, but I think Miss Leonard deserves the beauty palm. Now, for versatility. Why who else but Florence Turner? Can any other actress play heroine, character, child, boy, as she can? Then comes Florence Lawrence. She has a quality that none of the others have; she gets right at the hearts of her audiences. Then Mary (or is it Claire?) Fuller; she is an odd little bit of a thing, but she is clever, and the varied expressions on her face as she works out the delineation of her part holds one. Alice Joyce is a sweet child. If she could manage to study expression under Miss Fuller or Miss Lawrence she might some day be a better actress than she is. Then the other ones whom we all admire—Mabel Trunnell, Mary Pickford (who is quite darling); but please, Mr. Manager, only give her to us as an ingenue, the little intense dark-haired Biograph girl, who played in The Golden Supper, the diamond star lady of the Biograph, and then big beautiful Kathryn Williams, of the Selig. She is very lovely and mighty clever too, but she does not seem to be so well known as many of the others. She will be more of a favorite in the future.

By the way, can you tell me the name of the actress who plays Winifred in The Weeping of Winifred? I am going to watch her. If she sticks to picture work she ought to come up among the big favorites soon. Remember I mentioned no first actress in my list, nor did I make any comparison. They all have their virtues and their faults. Some of them pose too much, some make-up their eyes too heavily, some talk to the man at the camera, others dress badly, others dress too well in certain parts. But bless them all, how their public idolizes them. I wonder if they know. Your columns interest me very much. I am a scenario writer, and have written for nearly all the companies. Moving picture work is certainly the most fascinating in the world.

STORR MAXIM.

Miss Gardner played Winifred, so the Vitaphone people state. Your enthusiasm for the picture ladies is, indeed, refreshing, and will no doubt help to encourage them. Players for the films are denied the pleasure of applause and commendation passed over the footlights, and a few words in print are, therefore, doubly appreciated.—
THE SPECTATOR.

An Appreciative Picture Patron.

Atlanta, Ga., April 14, 1911.

To The Spectator:

Sir.—I am quite an admirer of moving pictures, but I hardly think it should be termed a craze; it is more than a mere fad. My favorites are Carlyle Blackwell, with the Kalem, and Miss Lawrence, of Lubin. Both are so very natural and never look at the camera, nor seem to be aware that they are acting, which, of course, is the secret of effective portrayal. Allow me to commend you for the excellent manner you have of answering sensible questions. By the way, was the pianist in the dance scene of the Vitaphone's recent "The" the same Diva, Mr. Blackwell? If so, is he connected with both companies?

ROY M. ANDERSON.

Mr. Blackwell was the pianist. He has appeared in films for both companies.—
THE SPECTATOR.

A New Reader's Opinion.

Jacksonville, Fla., April 22, 1911.

To The Spectator:

Sir.—Through the excellence of your department, I have become a recently acquired reader of this Mirror, and wish to add my thanks, with others, for the fairness of your criticisms and courtesy to the ever-loving inquirers. In the issue of April 19 I noticed you included the names of the principals in a number of the film reviews. It is an excellent idea, and to those who are familiar with the names of the performers of added interest. Is it the intention to make this permanent? I am another long-suffering victim of too much Indian, too much "chase," and a great weariness of French "comedy." Much of the home product is poor enough. Will you tell me,

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please, why it is, in these pictures of a chase, in one scene the pursuers will be fairly abreast with the fugitive, and in the scene immediately following a long gallop behind? If we must have our villains pursued by cowboys and our heroines stolen by the savage red man, let it be done as realistically as possible, as some reward for our patience.

M. B. F.

The naming of players appearing in various films will be continued in Mirror reviews, as far as it is possible to identify them correctly. The criticism of losing ground in chases and pursuits, as if by magic, has been made in this Mirror many times, but it never appeared to do much good.—THE SPECTATOR.

More Praise for "The Mirror."

New York, April 25, 1911.

To The Spectator:

Sir.—I have read your comments and the reviews in this Mirror now for over a year, and I am extremely pleased with them. Have noted your exhaustive comments on scenarios, and believe your advice is far ahead of any of the so-called schools who attempt to tell you how to prepare and submit a scenario. I have written several and submitted them, but must say without much success.

G. A. G.

Keep right on trying and if you have the talent you will succeed.—THE SPECTATOR.

Who's Who and What's What.

M. S., New York: The conflicting information regarding Mr. Anderson's name was obtained from two different sources. At the office of the Vitaphone where he was to be employed, he was called George. The Esanay people, with whom he is now connected as partner in the business, call him Gilbert, so Gilbert it is. But under either name he looks as sweet.

D. D., Birmingham, N. Y.: You call this Mirror "one of the best theatrical papers." Now, honest, don't you think it is far best? Little Sister in the film of that name (Kalem) was played by Gene Gauntier. Marie in House of the Virgin (Kalem) was Alice Joyce. Your question regarding the Biograph film cannot be answered.

B. L. K., Boston, Mass.: John Bunny was Bridget in Queen for a Day, and the accepted author in The Widow Visits Sordtown. He is certainly a fine comedian, as you say. There is no actor named Neil with the Edison Company. Your criticisms of the girls in the Selig film who appeared with dry clothing after swimming a river is well taken; also the Southern California scene to represent a border locality during the Civil War was badly chosen. Kenneth Casey and Adele de Garde are fine little players, but there is the danger, as you put it, that they may become affected. Your letter was too long to print in full.

Mary Kellough, New York: Kathryn Williams was the leading lady in Survival of the Fittest and 1861 (Selig). This company's main studio is located in Chicago, but it also has a complete equipment in Los Angeles.

M. J., New York: Cannot tell you why the Reliance has made so many changes in players. You are mistaken, however, in assuming that there is a change of faces every week.

A. D. H., Nashville, Tenn.: The bandit's daughter in The Stampede (Imp.) was Mary Pickford. Could you recognize her? Linton Wells, Denver, Col.: The Haunted Tower (Edison) was made in Cuba, and the scene is genuine. Your suggestion about great stage stars, such as Mr. Sothern and Miss Marlowe, appearing in special films is a development for the future, not the present. It will probably come in time.

W. D. Thomas, Philadelphia, Pa.: Billy Quirk was Denny Hoolihan in Running Away from a Fortune (Pathe). You are a constant reader you say, and yet you don't know that Biograph questions are not answered. Or may be you thought there would be an exception in your case because you say such nice things about this Mirror. Yes? No?

Chester E. K. Smith, Denver, Col.: Gladys in What Happened to Aunty (Gessner) looked like Lottie Holsen. Augustus Garney was the messenger in The Tenderfoot Messenger (Esanay). J. F., Washington, D. C.: Mr. Taylor, of the Reliance, directs, and it is said also writes all Reliance picture stories. Miss Leonard was on the regular stage before going into pictures. Can't say as to her relatives.

Miss F. N., New York: You failed to give your name and address, not for publication, but as an evidence of good faith.

Albert Leure, New York: Your question is about Biograph Players. Noted. P. V. B., Baltimore, Md.: Don't know of any studio in Baltimore. There was one called the Capitol in Washington, but haven't heard of it lately. The Lubin studio is in Philadelphia, and there was one rumored to be called the Penn. in that city, but this Mirror has no definite information about it. Nestor films are supposed to be made in Bayonne, N. J. Prices

for scenarios run from \$5 to \$25, and in some cases more, according to the company.

F. O. W., Ridgewood, N. J.: In Jack Mason's Last Deal (Melies) the father was played by Mr. Stanley, the gambler by William Clifford, the girl by Edith Storey, and Texas Nell by Mrs. Storey, mother of Edith.

P. B. X., Montreal, P. Q.: In The New Stenographer (Vitaphone) the new girl was played by Florence Turner, the old one by Flora Finch, and the leading men were Messrs. Bunny, Phillips, and Costello. There is no similarity in the stories of the Edison and Yanksee films of similar titles, Test of Love.

A. M. Stedman, Seattle, Wash.: Walter C. Miller played the clergyman in Come Unto Me (Reliance). Marion Leonard played the part of the would-be poisoner in Ever the Accuser (Reliance). Her portrait has not appeared in this Mirror.

R. D. Graham, North Adams, Mass.: The Year Nine He as Scarlet (Vitaphone) is surely a splendid film as you say. Julia Swayne was the leading woman. The angel was played by Jessie Smith.

R. B. V., New York: The Vitaphone Betty is Mabel Normand.

P. D. C., Portland, Me.: Love of Chrysanthemum (Vitaphone) was produced May 28, 1910. Cannot tell you about Biograph players. Helen in Rose of the Tenderloin (Edison) was played by Bernadette Lister.

MOTION PICTURES IN COLORS.

Now Appar to Be Commercially Practicable in America—Big Corporation Formed.

The new Kinemacolor Company appears to be the most important development that has taken place in motion picture affairs since the organization of the Sales Company as a competitor of the Patents Company.

Although the names of the different stockholders have not been given out, it is authoritatively stated that the Urban-Smith patents for the United States, covering kinemacolor, or motion pictures in their natural colors, have been bought from Charles Urban and a corporation formed backed by a capital of \$6,000,000. Capitalists of both New York and Chicago and a prominent Wall Street trust company are said to be backing the enterprise, and it is said no stock will be for sale to outsiders.

A large office is in the process of construction, occupying the entire west wing of the fifth floor of the Theatrical Exchange Building, 145 West Forty-fifth Street, where the different departments, including a large exhibition room, will be conducted. The heads of these different departments have not as yet been appointed, but it is said they will all be men skilled in that particular line of endeavor. At present John J. Murdock, well known in the theatrical and vaudeville world and formerly identified with the first independent movement, the International Company of Chicago, has been placed in full charge, with Arthur H. Sawyer, the only member of the old Kinemacolor Company, that operated at Allentown, Pa., in a responsible executive position. These arrangements, however, are not settled, but Mr. Murdock, from his long association with the picture world, will, it is said, be the head of a general advisory board and all important subjects will be referred to him.

It is the avowed purpose of the corporation not to crowd out but to broaden the field of the motion picture, and it will produce not only colored films but will also produce black and white films. The process will be rented to manufacturers who affiliate with the corporation, but to none outside. Two prominent film companies, the names of which are not yet given out, are said to have already made application. It is intended to supply legitimate theatres with entire programmes of special features that may be interspersed with the regular bill. If necessary, it is said, there is sufficient financial backing to build theatres of their own, but in any case they propose to exhibit only in the best and higher class theatres superior subjects along all the lines capable of motion picture illustration—dramatic, industrial, religious and otherwise. The English factory and the American will act in unison and exchange prints. It is understood releases will begin in about two months. The special release of the coronation of King George in colors will be handled by a special company.

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